A WARREN MAGAZINE

FAMOUS MONSTERS OF FILMLAND

FAMOUS MONSTERS OF FILMLAND

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1966 YEARBOOK



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GET YOUR MONSTER KICKS

This is it!

The eagerly awaited Annual of the best from *FAMOUS MONSTERS'* early out-of-print issues.

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The Yearbook of creature features that's the beast book of the year.

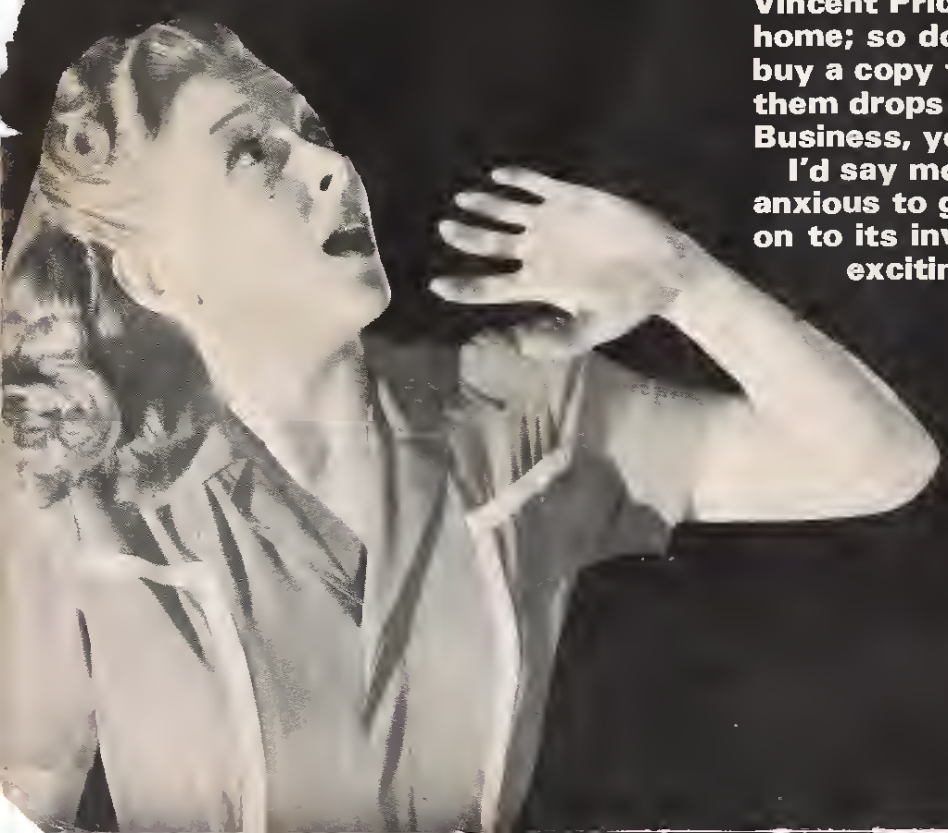
The *Fear*book!

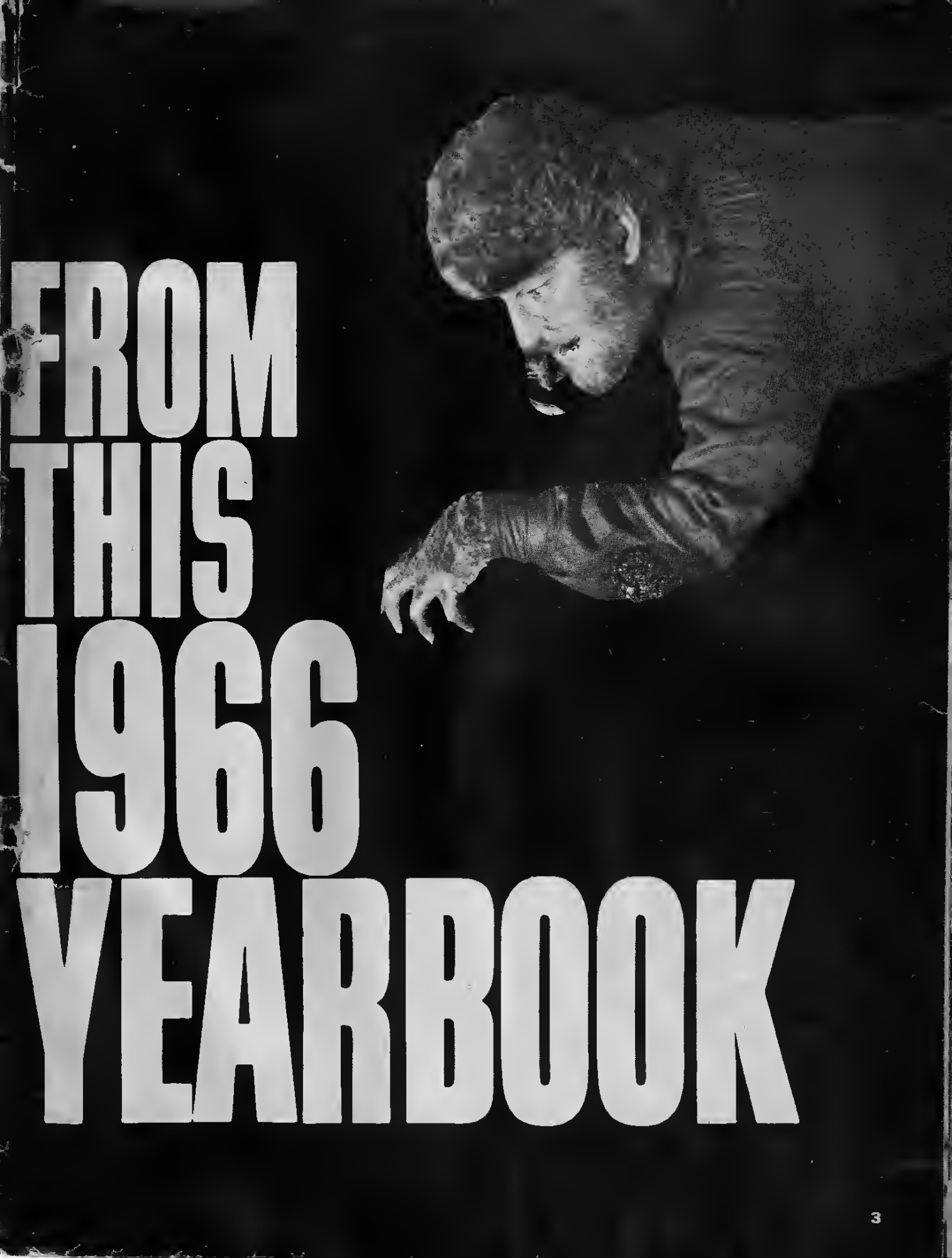
The gear book that's to be found in all the best nooks & crannies from here to Forest Lawn, including both Upper & Lower Transylvania.

If you were to visit Boris Karloff, Christopher Lee, Ray Bradbury or Vincent Price you'd find a copy in *their* home; so don't be half safe— buy a copy to have handy in case one of them drops in on YOU. In the Monster Business, you can't be too careful!

I'd say more but I know you're anxious to get on with this issue, on to its inviting articles & exciting pictures. Besides, I've got to begin planning the YEARBOOK 1967!

—James Warren
Publisher
FAMOUS MONSTERS of FILMLAND




FROM
THIS
1966
YEARBOOK



Lon Chaney Jr. in his memorable role in THE MUMMY'S GHOST, one of many macabre masterpieces made by the Son of Mr. Monster.

FAMOUS MONSTERS OF FILMLAND

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1966 YEARBOOK

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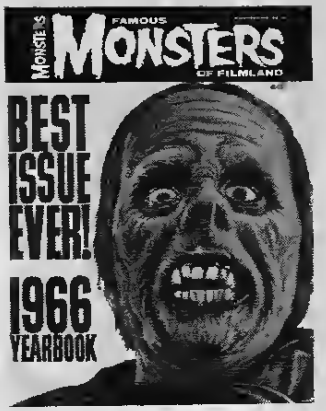
LON CHANEY SR.
To the man of a thousand faces, to the master of Monster make-up and macabre movies; to the legendary Lon Chaney we most respectfully dedicate this magazine.

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A different Diffring-Anton the infamous as Dr. Goethe in AIP's CIRCUS OF HORRORS.

By Ghostradamus

THE GHASTROLOGICAL HORRORSCOPE

For all those born under the astrological sign of Tutjaro which extends Jan. 1 thru Dec. 31 there is MONSTROUSLY good news in this feature about creature-films to come. Just turn the pages and turn pale!



Tha only fight Dracula ever won! David Peel as the evil impaler gives Petar Cushing a pain in the neck-with a long chainey. (BRIDES OF DRACULA)

drac is back

Peter Cushing as Dr. Van Helsing, holder of the DFC (Dracula Fighter Courageous) medal, meets up with new adversaries in THE BRIDES OF DRACULA, wherein he tries — unsuccessfully — to save a beautiful young French girl, Marianne Danielle, from a fate worse than death: undeath!

On her way to Badstein, Marianne's stagecoach mysteriously deserts her at an Inn. There she is befriended (?) by Baroness Meinster, an embittered old recluse who gives her refuge for the night. At the chateau, Marianne discovers a devilishly handsome young man chained by his ankle to a wall. The Baroness says it is her son, who is feebleminded, but the kindhearted Marianne cannot accept this explanation and frees the prisoner.

Soon after the Baroness is murdered! And the awful truth is revealed by her maid: Marianne has unwittingly released a vampire!



"Fangs a million" says one of the many BRIDES OF DRACULA.



"Let us spray" says Peter Cushing as he prepares to douse David Peel with Holy Water in this scene from BRIDES OF DRACULA.

Fleeing in horror from the house of the undead, Marianne runs into a funeral procession. Lying in the casket is the body of a girl from whose neck trickles a thin stream of blood. The villagers, always suspicious of strangers, suspect Marianne of being the vampire who caused the girl's death, and pursue her—straight into the arms of the Baron . . . at whose sight she faints. She is saved by the morning crow of a cock, which is a warning to the vampire that he must return to his coffin.

When Van Helsing learns what has happened, he realizes the immediate grave danger to the district and acts at once to uncover and destroy the undead. Two female vampires are lured from their graves and stakes driven thru their hearts, but the wily Baron, disciple of Dracula himself, eludes the doctor's every stratagem — worse, this unholy creature bites Marianne, turning her into one of the Brides.

At last, cornered by Van Helsing in a deserted windmill, the Baron turns on him and inflicts his fatal bite—but Van Helsing painfully burns out the mark of the vampire by searing his flesh on an open fire. Then, in desperation, the doctor calls on all the Forces of Darkness to help him.

The Dark Powers descend from the skies in the form of a black cloud of bats, vicious red-eyed sharp-fanged beasts whose teeth tear at the flesh of the vampire Baron like winged piranhas. Even Van Helsing is repulsed by the horrid sight, and, running from the scene, jumps onto one of the windmill's vanes. As the moonlight catches the new position of the mill's arms, a powerful exorcizing shadow is cast on the ground—

The shadow of the cross!

As the "Crucifix" falls on the Baron, his evil half-life come to an abrupt full-stop!



CALTIKI crushes another victim!

the creatures are coming

CALTIKI, THE IMMORTAL MONSTER is on his way from Italy (his growls and snarls dubbed into English).

. . . THE LOST WORLD sports an 80′ fire monster.

. . . Giant spiders menace a boatload of shipwrecked women in the German-made HORRORS OF SPIDER ISLAND.

. . . A 42′ plastic prehistoric beast appears realistically threatening in DINOSAURUS!

. . . The English-made GORGO tells the tale of The Day the World Shook beneath the weight of a modern Behemoth.

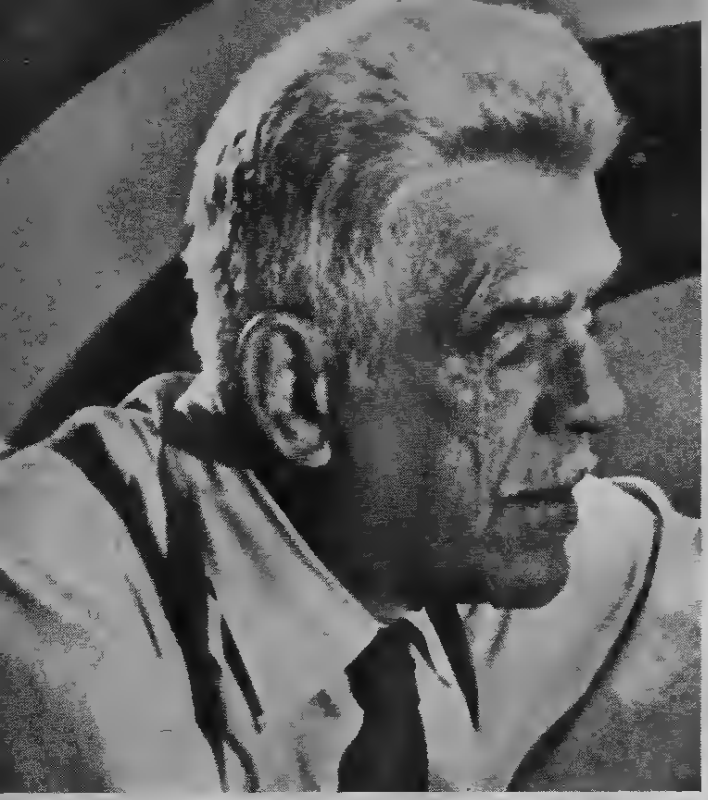
. . . And King Kong is revolving in his grave at the prospect of a forthcoming monster picture to be called KONGA.

books for beastniks

"The Monsters Are Due on Maple Street" and "Where Is Everybody?" are 2 of the 6 stories you've enjoyed on *Twilight Zone* now available in a pocketbook of the same title.

THE HANDS OF ORLAC, from the book of the same title, is to be filmed for the *third* time! Conrad Veidt, of Caligari fame, played the principal role the first time; Peter Lorre had the haunted hands when MGM filmed the novel as MAD LOVE; and now Mel Ferrar is scheduled to star.

Zacherley's Midnight Snacks is a paper-snack—er, paper*back*—with contributions of ghoulish stories like "The Whispering Gallery" and "The Ghost" and "Carillon of Skulls" by authors of such films as IT—



Karloff the King in the role of Frankenstein-not the Monster but the Monster maker in Allied's FRANKENSTEIN 1970.

THE TERROR FROM BEYOND SPACE, THE TWONKY, 4-SIDED TRIANGLE, CURSE OF THE FACELESS MAN and THE INCREDIBLE SHRINKING MAN.

The Brides of Dracula is being released as a pocketbook novel simultaneously with the showing of the picture.

And stories by Curt "Donovan's Brain" Siodmak like "The Fortune Teller," "Fever," "Girl in Ice" and "Mirror" are being collected from the Lon Chaney, Jr. skelevision series, #13 DEMON STREET, for pocketbook presentation.

horrors from the other hemisphere

Italy, Sweden, Russia—even Finland—are now providing grist for our fans of the grisly.

From the Soviet Union comes THE BEAST, grim fairy tale of daring peasant Ilya Muromets who, armed with a magic

Vincent Price as Roderick Usher consoles grieving Philip Winthrop (Mark Damon) as family servant Bristol (Harry Ellerbe) looks on in this scene from HOUSE OF USHER.



Christopher Lee's conception of the immortal Monster in CURSE OF FRANKENSTEIN.

This is one of the many monsters feetured in UA's JACK THE GIANT KILLER.



sword, lops off the heads of several imaginary monsters, including a fine fire-belching dragon with *three* heads. SADKO, also from the Soviets, is a splendid color fantasy of a mythical hero's many strange adventures, including a meeting with an extraordinary creature half bird and half woman. In tbe Russian FLYING CARPET, a 3700 old genie is baffled by the modern world upon his release from a 1000-year-long imprisonment in a jar.

Collaborating with a Finnish studio, Mosfilm has completed SAMPO, an epic of magic and monsters in the grand manner of SIEGFRIED, THE THIEF OF BAGDAD and THE 7TH VOYAGE OF SINBAD. SAMPO is the exciting story of Louhi, evil ruler of a gloomy realm of cold and darkness known as the Kelevala; and during the course of the picture we are treated to the spectacle of serpents being trampled by a fire-breathing

Another of the many characters portrayed by Christopher Lee—THE MUMMY. Kharis wanted to play Bridge but Peter Cushing seems intent on playing Poker.

The quesimodo-like demented and malformed essistant to Donald Wolfit in BLOOD OF THE VAMPIRE.



iron horse, a flying cloak in human form, a woman walking on the waves of the sea, a talking birch tree, etc.

In Italy, J. Sheridan Le Fanu's classic study of a female vampire, *Carmilla,* has been filmed in Technicolor and Technirama as TO DIE WITH PLEASURE, starring Mel Ferrer, last seen in THE WORLD, THE FLESH AND THE DEVIL. This is the story of Count Leopold Karnstein and his strange sister Carmilla, who comes to believe herself to be the family's legendary she-vampire, Millarca. Masquerading as Millarca, she kills a maid and then—aha, that would be telling! Read the story *and* see the movie!



A refuge from the Pre-historic Story—one of the deadly dinosaurs featured in THE LOST WORLD (1960) based on the novel by Sir Arthur Conan Doyle.

IS THERE AN USHER IN THE HOUSE?



Vincent Price as the Fall Guy of the HOUSE OF USHER.

The Ship of Things to Come looks loaded with thrilling cargo.

HERCULES IN THE CONQUEST OF ATLANTUS . . . THESUS AND THE MINOTAUR . . . ALADDIN AND THE GIANT . . . GULLIVER'S TRAVELS . . . GOLIATH AND THE GIANT . . . TARZAN THE MAGNIFICENT.

12 TO THE MOON (in crazy Lunavision, with meteors popping right out of the screen at the audience) . . . INSIDE THE MOON . . . JOURNEY TO VENUS . . . JOURNEY TO THE 7TH PLANET . . . 18 VISITS TO MARS . . . SKYPORT . . . THE MAID AND THE MARTIAN . . . TAKE ME TO YOUR LEADER ("The Girls from Planet 5") . . . and THE JOURNEY OF THE *JULES VERNE*.

*KIDNAPPERS FROM SPACE, a collaboration between Charles Nuetzel, Editor Forrest Ackerman and Special Effects Wizard Louis De Witt is under consideration for filming, with Albert Nuetzell (*FAMOUS MONSTERS' *own cover ace) creating story-board for same.*

Keep your eye peeled for the Allied Artist production of THE HYPNOTIC EYE . . . Robert Louis Stevenson's SUICIDE CLUB . . . THE LAST SECRET (German) . . . THE SECRET OF ETERNAL NIGHT (Russian) . . . THE ABSENT-MINDED PROFESSOR (followup to THE SHAGGY DOG) . . . THE DEVIL . . . THE DEVIL AND THE DEVILISH . . . WHEN THE DEVIL FEARS TO SLEEP . . . DAIRY OF A MUMMY . . . MR. ADAM . . . LEVEL 7

Dancing the Carioca with the Tapioca Monster. (From THE MOLE PEOPLE)





Grue-some visege of the Men Who Grew Too Much. (From THE AMAZING COLOSSAL MAN)

. . . VENGEANCE OF THE HANGED (Mexican) . . . BOBBIKINS (a 14-month old baby that talks!) . . . RED SNOW . . . MGM's THE VILLAGE OF THE DAMNED . . . THE LEECH-WOMAN . . . TWO FACES OF DR. JEKYLL . . . THE TESTAMENT OF DR. CORDELIER . . . THE THOUSAND EYES OF DR. MABUSE . . . BLACK ORPHEUS . . . THE TESTAMENT OF ORPHEUS . . . MIRACULOUS HAPPENINGS (by Karel "RUR" Capek, Czech) . . . A FINE AND PRIVATE PLACE (ghosts in a graveyard!) . . . American-International's THE MYSTERIOUS HOUSE OF USHER . . . THE DANCER AND THE VAMPIRE (Italian) . . . CITY OF THE DEAD . . . THE HANDS OF ORLAC (Mel Ferrer) . . . THE GOLEM (Geo. Pal) . . . THE GHOST TRAIN (Wm. Castle) . . . THE DOOMSDAY MEN . . . UNNATURAL (ALRAUNE) . . . THE TELL-TALE HEART (Poe) . . . A TICKET TO TRANAI . . . PHENOMENON . . . THE DAY OF THE TRIFFIDS . . . THE PROJECTED MAN . . . MONSTER IN MY BLOOD . . . THE SARGASSO MONSTER (HELL AND HIGH WATER) . . . SINVALA . . . KILLER SECRET . . . THE DAY THE ADULTS VANISHED . . . A ROCKET FROM FENWICK . . . DIVIDED WE CONQUER . . . THE SPLIT (Japanese) . . . ZEX . . . and—

If those aren't enough titles to keep you from falling asleep for the next 40 years, a real eye-opener—

RIP VAN WINKLE IN THE 21ST CENTURY! ●

Jepanese Jekyll and Hyde depicted in this scene from THE SPLIT.





A formal portrait of UI's 1957 chiller—THE VAMPIRE.

"The Lord High Minster of All That is Sinister"




THE
LORRE
STORY

IF William Shockspeare had written THE MERCHANT OF MENACE, the automatic casting for the starring role would have been:

Peter Lorre.

Lorre . . . of the popping eyes.

Lorre . . . of the wheezing, whining, whimpering, gelatinous lips, so pulpy, so pallid, so—petrifying.

Lorre . . . the mushroom that evolved into a man, the Lord of the Toads.

This is the image, the shadow creature who evokes shudders & shrieks.

What of the human being, the psyche behind the mask, the core of Lorre?

Inside Peter the Great

"The most *fascinating* man I ever met," actress Madeleine Carroll once said of Lorre. A statement which interviewer Harry Land interpreted to mean "fascinating in the sense that a snake is fascinating. Yet somehow lovable. There is, underneath all that oddness and the strangeness and the horror of him, a naive childishness of a little boy who wants desperately to have you like him. And so because you feel he wants you to like him, you find yourself liking him—despite everything else."

This sheep in fiend's clothing was born on 26 June 1904 in the Carpathians, in Hungary, making him a fellow countryman of Bela Lugosi. He schooled in Vienna. His first job was a bank clerk!

He was brought (forceably—classically) to the attention of the motion picture world by Fritz (METROPOLIS) Lang in the masterpiece of a macabre murderer, *M.*

By 1945, "movie-murderer Lorre had knifed, gunned, strangled & poisoned his way in & out of half a hundred movies," reported journalist Michael Sheridan, who continued: "Not a day passes, it seems, but there is someone ready to suspect 'Gory' Lorre of lethal tendencies off the screen and it has begun to get a little embarrassing. 'They won't go as far to say I have murder in my heart,' he will tell you, 'but they are quite sure I have murder on my mind.' Once, when he was fulfilling an errand for a friend who had bought a new house, a woman recognized him and whispered agitatedly to the pharmacist, 'Isn't that Peter Lorre?' The druggist nodded, 'Yes, he's buying 4 pounds of ant paste.' The woman advised: 'I wouldn't sell it to him—I've seen some of his pictures.' "



"We'll shoot the first one who mis-coptions this still os o scene from THE BOOGIE MEN WILL GET YOU!" sweor Lugosi, Karloff & Lorre. "Moke thot mistoke ond YOU'LL FIND OUT!"





Drab Arab in SAD SACK.



Mad killer of CRIME & PUNISHMENT.

Wearing an evil smile in I'LL GIVE A MILLION.



his kontribution to vokabulary

According to Michael Sheridan, Peter Lorre is credited with having created the word "creep"—an expression he coined around 1944 to replace "jerk", a term he considered had outlived its usefulness. He originally spelled his new word "kreep"

Master pantomimist Charles Chaplin remarked of him in 1935: "He is the greatest living actor."

In the early years of his career, after he rocked 2 continents with his paralyzing portrayal of the pathological murderer of Dusseldorf and "a maniac with the soul of a ghoul and the mind of a genius" in MAD LOVE, it was reported that he drew a very serious fanmail. Aware that he had studied under Freud & Adler, psychology students probed him: how did he feel when he threw filmic tantrums? Did he think of awful things like enacting awful deeds? Did his movie crimes affect his nervous system? Was he ahle to eat, sleep & enjoy the normal pleasures of life? And so on. A Harvard professor wrote to say that he had heen



Recent candid shot from VOYAGE TO THE BOTTOM OF THE SEA.



Not talking in THE MAN WHO KNEW TOO MUCH.

selected "the most interesting mind subject of the year".

Luft on Lorre

Cinema historian Herbert G. Luft, writing in the estimable FILMS IN REVIEW, tells us that Lorre was the oldest of 4 children, having 3 younger brothers, one of whom was killed during World War II, the others at last report living in New Jersey and Australia, respectively.

He played a villainous mastermind in the German version of Curt Siodmak's FLOATING PLATFORM #1 DOES NOT REPLY and co-starred in an expressionistic picture (again in German) called THE 13 TRUNKS OF MR. O.F.

He co-starred, Luft tells us, in another German film known in English as INVISIBLE OPPONENT, this time with Oscar Homolka, most recently seen in the horror film MR. SARDONICUS.

The man who gave Lang the idea for *M* gave Lorre one for a thriller which he wrote, produced, directed & starred in: THE LOST ONE. In it he portrayed a scientist of the Hitler era who became a homicidal

As Mr. Moto in DANGER ISLAND.





Mad Doctor of MAD LOVE.

maniac. It was during the making of this picture that Lorre became seriously ill, *gaining* almost 100 pounds.

Previously married to actresses Cecilia Lvovsky & Kaaren Verne, he married Anna Marie Brenning in 1952 and their daughter Catherine was born the following year.

"He began his film career as a psychopath and may end it as a clown"—Luft.

Lang on Lorre

Journalist Harry Lang once called Lorre "Lon Chaney's successor", stating: "The little 5'3" Hungarian can be anything at all on the screen. He goes even the legendary Chaney one better—where Chaney only put on his characters *outside*, Lorre puts 'em on, *inside!*" Well, *FM's* editor doesn't quite agree with *that* statement, but anyway we're reporting what the man said. "That's why he *convinces* you he's a Japanese in the MR. MOTO series; a curly-haired Mexican bandit in SECRET AGENT; that's why he made your skin creep and your innards turn flip-flops as the Russian killer Roskolnikov in CRIME & PUNISHMENT.

"Amazing versatility? Yes—but more. His secret: he *never* stops acting. When he's in production he acts the character he's playing 24 hours a day. When he's between pictures he's even *acting* Peter Lorre.

"And so—watch him as he puts on his greasepaint and his effects and his props, there in his dressing room. And you see a Jekyll-Hydish thing. You see not only the outer man changing but the inner man as well. Bit by bit, as the minutes go by, Lorre vanishes and the character appears.

"Personally, the man is strange to know. People who meet him often shudder, often say they feel uncomfortable in his presence. Unprepossessing at his best—tiny, pudgy, pop-eyed, with a face like something behind an aquarium glass—he has a manner that disconcerts folks. Yet they find him not only interest-challenging but lovable."

On the other hand, Luft reported: "I suppose it is needless to say that Lorre in private life is not like the Lorre who has so often been on the screen. He is an intelligent & sensitive man . . . with a talent for amusing people."

Lorre on Lorre

"An actor, to be good, must be a psychologist. He must outstrip the professional psychologists, who concern themselves only with a few phases of a subject's mind. An actor must be a *hundred percent psychologist*—for he takes his character apart & reconstructs all his emotions. Then he takes those emotions into himself, becomes that character, be the character mad or not. The actor must be the character, utterly."



OPS - Famous Monst. Yrbk - 1966 - C. 26



The gruesome FACE BEHIND THE MASK, a tale of terror about a horribly scarred man.



As caramel colored curly-haired cutie in SECRET AGENT.

PETER LORRE'S PICTURES

All Through the Night; WB '41.
Around the World in 80 Days (Verne); UA '60.
Arsenic and Old Lace (with Raymond Massey); WB '44.
Background to Danger; WB '43.
Beast with Five Fingers, The; WB '46.
Beat the Devil; Santana-Romulus '53.
Big Circus, The; AA '59.
Black Angel; U-I '44.
Bomben Ueber Monte Carlo (Bombs Over Monte Carlo, German version of film known in English as Monte Carlo Madness); UFA '31.
Boogie Men Will Get You, The (with Boris Karloff); Col. '42.
Buster Keaton Story, The; Para. '57.
Casablanca; WB '42.
Casbah; U-I '48.
Chase, The; Nero-UA '46.
Confidential Agent; WB '45.
Congo Crossing; U-I '56.
Conspirators, The; WB '44
Constant Hymph, The; WB '43.
Crack-up; 20th-Fox '36.
Crime and Punishment; Col. '35.
Cross of Lorraine; MGM '43.
Danger Island (Mr. Moto); 20th-Fox '39.
Double Confession; Associated-British.
13 (Dreizehn) Koffer des Herrn O.F., Die (German; The 13 Trunk of Mr. O.F.); Tobis '31.
F.P.1. Does Not Reply (German version, screenplay by Curt Siodmak); UFA '32.
Face Behind the Mask, The; Col. '41.
Five Weeks in a Balloon (Verne); 20th-Fox '62.
Hell Ship Mutiny; Rep. '58.
Hollywood Canteen; WB '44.
Hotel Berlin; WB '45.
I Was An Adventuress; 20th-Fox '40.
I'll Give A Million; 20th-Fox '38.
Invisible Agent; U-I '42.
Island of Doomed Men
Lancer Spy, The; 20thFox '37.
M (Fritz Lang); Nero Film '31.
Mad Love (with Colin Clive); MGM '35.
Maltese Falcon, The (with Sidney Greenstreet); WB '41.
Man Who Knew Too Much, The (Hitchcock); Gaumont-British '34.
Mask of Dimitrios, The; WB '44.
Mr. District Attorney; Col. '41.
Mr. Moto Takes A Chance; 20th-Fox '38.
Mr. Moto Takes A Vacation; 20th-Fox '39.
Mr. Moto's Gamble; 20th-Fox '38.
Mr. Moto's Last Warning; 20th-Fox '39.
Mysterious Mr. Moto; 20th-Fox '38.
Nancy Steele Is Missing; 20th-Fox '37.
Passage to Marseilles; WB '44.
Quicksand; U-I '50.
Rauschgift (German, White Demon); UFA '32.
Rope of Sand; Para. '49.
Sad Sack, The; Para. '57.
Scent of Mystery (Smell-O-Vision); Michael Todd Jr. '59.
Schuss im Morgengrauen (German, A Shot at Dawn, English title, Invisible Opponent); Sam Spiegel '33.
Secret Agent (Hitchcock); British-Gaumont '36.
Silk Stockings; MGM '57.
Story of Mankind, The (with Vincent Price, Harryhausen dinosaurs); WB '57.
Strange Cargo; MGM '40.
Tales of Terror (Poe; with Vincent Price & Basil Rathbone); AIP '62.
Thank You, Mr. Moto; 20th-Fox '37.
They Met in Bombay; MGM '41.
Think Fast, Mr. Moto; 20th-Fox '37.
Three Strangers; WB '45.
20,000 Leagues Under the Sea (Verne); Buena Vista '54.
Verdict, The; WB '46.
Verlorene, Der (German; The Lost One); Arnold Pressburger '51. Lorre wrote, co-produced, directed, starred.
Voyage to the Bottom of the Sea (Sturgeon story); 20th-Fox '61.
You'll Find Out (with Karloff & Lugosi); RKO '40.



Posing as man who had hands amputated, replaced with steel substitutes, in MAD LOVE.

END
29

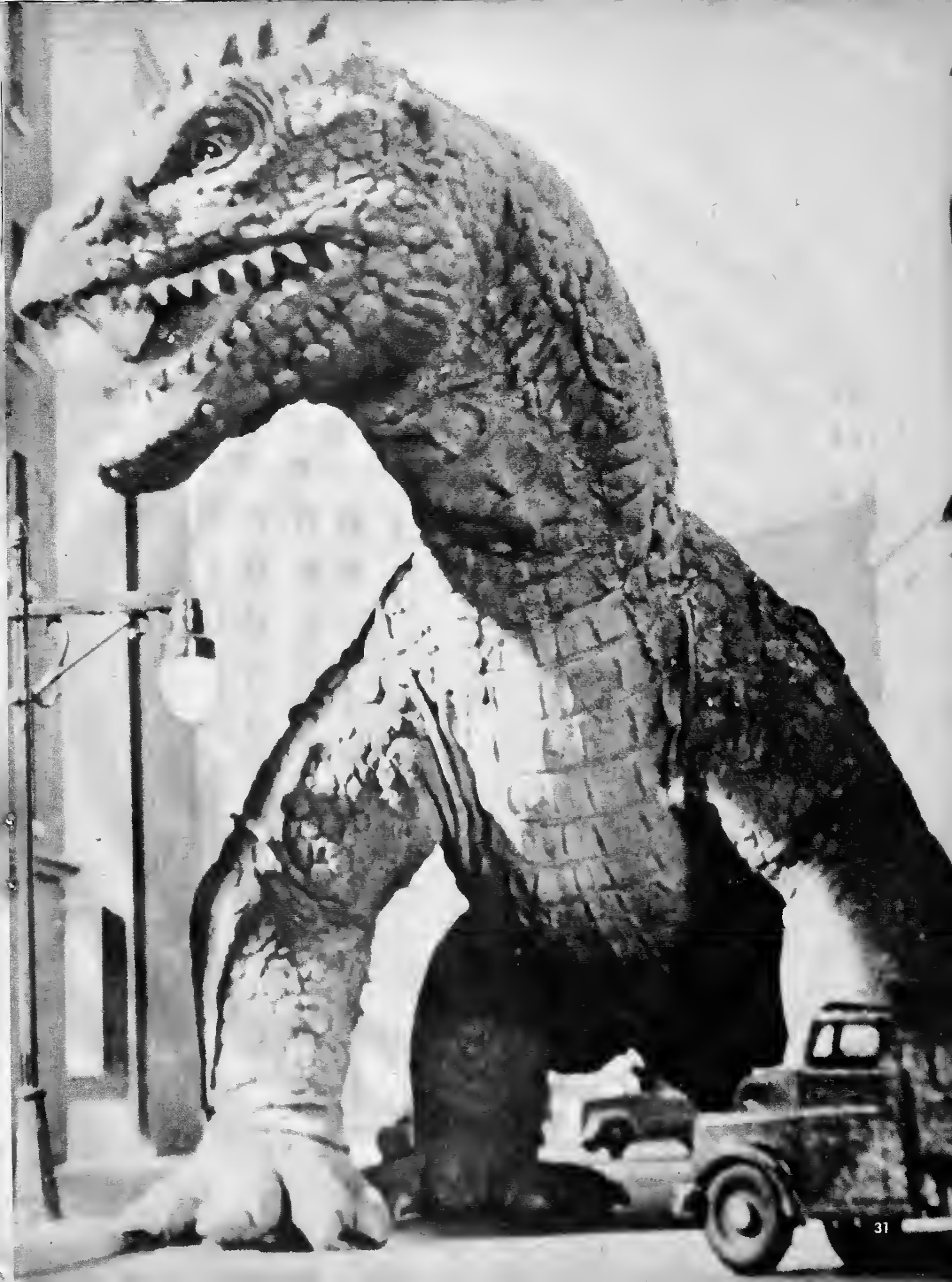
THE PRE-HISTORIC STORY

Forry Ackerman finds THE LOST WORLD

Between the time I, your editor, was 6 & 9 years old, I must have seen the original silent LOST WORLD a total of 8 or 9 times. It may have been silent but it certainly talked my language. I went, I saw and I was conquered by Sir Arthur Conan Doyle's dinosaurs. You would have thought Sir Arthur invented dinosaurs just for me.

Fortunately, in 1925, First National Studios (now Warner Bros.) decided to bring dinosaurs to the screen. As you have seen, by consulting the Checklist, THE LOST WORLD was not the first of all films featuring prehistoric creatures but it was the landmark & yardstick for all future comparisons. Willis O'Brien, who 8 years later was to create his masterpiece, KING







Caesar Romera aims at the white af Brantasaurus' eye in LOST CONTINENT.

Rare Still fram MYSTERY OF LIFE. A Pteradactyl—"a bird as big as an elephant!"



KONG, worked on the special effects together with a man wbo died just last year, Fred Jackman, a cinemagician whose 2 young sons lived on the same block I did at the time (as preteens we once constructed a Tarzan-type tree hut together).

the brontosauros that breathed

I can still remember, across a span of nearly 40 years, how out in front of the downtown theater that was featuring THE LOST WORLD, they had, to tbe left of the box-office, a model brontosaurus about 2' long. I suppose it was fashioned out of rubber, and hollow, for by some invisible device its stomacb was caused to move in & out as tho breathing. To my eternal credit (and even tho I wasn't a Boy Scout) I didn't swipe that brontosaurus. I sure would have liked him for a pet.

From the time the Missing Link appeared, in the original picture, I held *my* breatb. When they threw the flaming brand into the mouth of the angry Allosaurus, I was on the edge of my seat. I was thrilled by the Triceratops, staggered by the Stegosaurus. I bad never imagined a bird could be as big as a Pterodactyl.

lost world #2

If all you bave ever seen is THE LOST WORLD of 1960, I pity you. Possibly you liked it. It bad color, it had sound—it had *lizards!* Gila monsters, armadillos, newts, salamanders, chameleons—to my mind they will never be more than the lazy man's dinosaurs. The best, most convincing use of them, I thot, was in JOURNEY TO THE CENTER OF THE EARTH but for prehistoric thrills I'll take the poorest stop-motion model any day over the liveliest living lizards faked up & blown up to look dino-size.

I also hate men dully groping around in dinosaur suits (see—or, rather, don't see—UNKOWN ISLAND).

The remake of THE LOST WORLD was one of the world's greatest disappointments to me because The End flashed on the screen just when the *original* version started moving toward its climax. Let me explain it to you like this: could you imagine KING KONG quitting right after they'd overcome him with gas on Skull Island and



Flippersaurus attacked by Helicopter in Unique Scene from THE LAND UNKNOWN.



Raft & Occupants in Danger af Capsizing as Menacing Flippersaurus rears its Horrible Head fram the Lake af Peril in THE LAND UNKNOWN.

were about to transport him back to civilization?

At first I forgave them, when I heard they were going to make a sequel to the new LOST WORLD, and that Prof. Challenger (Claude Rains) would have his hands full when his dinosaur egg hatched in a modern metropolis; but 2 years later I have seen no sign of the followup film and am feeling dismally cheated.

the long LOST WORLD

In the earlier, lengthier, strengthier version of THE LOST WORLD a cage crashed at the docks, it broke loose to lumber thru the pedestrian-panicked streets of the world's greatest city.

I'll never forget the bewildered bronto nibbling at the lamppost, getting its nose burned & shocked. The great behemoth inserting its elongated neck, serpent-like, thru a second storey window, scaring the occupants of the apartment out of their wits. The heroic man running up and shooting a bullet into the hoof of the monster descending on the helpless mother & child in the street. The immense weight of the ponderous beast hursting London Bridge!

TO BE CONTINUED: Next Issue—More Stills & Word Thrills from LOST WORLD (silent), LOST CONTINENT, KING KONG, ANIMAL WORLD, UNTAMED WOMEN, MYSTERY OF LIFE, etc.!

SEE PAGE 36 FOR PREHISTORIC MOVIE CHECKLIST.



A Prehistoric Menace on the Planet Nova in KING DINOSAUR.



Checklist of Cavemen Pix, Paleo Kicks & Dinosaur Flicks

THE ANIMAL WORLD (Harryhausen) — Warner Bros. '55 color.
THE BEAST FROM 20,000 FATHOMS (Bradbury/Harryhausen) — WB '53.
THE BEAST OF HOLLOW MOUNTAIN — '56 U-A color.
CREATURE FROM THE BLACK LAGOON (Wm. Alland) — '54 U-1 (3D).
THE CREATURE WALKS AMONG US (Alland) — '56 U-I.
THE DEADLY MANTIS (Alland) — '56 U-I.
THE DINOSAUR AND THE MISSING LINK (Willis O'Brien) — 1914 short.
DINOSAURUS — '60 U-1 color.
EVOLUTION — Ideal Pictures 1931.
GERTIE THE DINSAUR — Silent animated short 1909.
THE GHOST OF SLUMBER MOUNTAIN (O'Brien) — World Films 1918.
THE GIANT BEHEMOTH — Allied Artists '59.
GIGANTIS, THE FIRE MONSTER — Toho Warners '59.
A GLIMPSE OF THE BYGONE DAYS — German silent short.
GODZILLA — '56 Trans-World.
GORGO — MGM '61.
JOURNEY TO THE CENTER OF THE EARTH (Verne) — 20th-Fox '59 color.
JOURNEY TO A PRIMEVAL AGE — Czechoslovakian '55 color.
*JUNGLE MANHUNT (Jungle Jim) — Columbia.
KING DINOSAUR (Bert I. Gordon) — Lippert '55.
KING KONG — RKO '33.
THE LAND UNKNOWN (Alland) — '57 U-I.
THE LOST WORLD — (Doyle) — First National '25; 20th-Fox '60 color.
THE MONSTER THAT CHALLENGED THE WORLD — '57 U-A.
ONE MILLION B.C. (Chaney Jr.) — '40 U-A.
THE PREHISTORIC MAN— French 1908.
PREHISTORIC WOMEN — '50 U-A.
REPTILICUS — Awaiting release.
REVENGE OF THE CREATURE (Alland) — '55 U-I (3D).
THE ROAD TO YESTERDAY — DeMille production, 1925.
*ROBOT MONSTER — '54 Astor (3D).
RODAN — '57 DCA.
SON OF KONG — RKO '33.
THE STORY OF MANKIND — '57 WB.
*TARZAN'S DESERT MYSTERY — '43 RKO.
TEENAGE CAVEMAN — '58 American-International.
*TWO LOST WORLDS — '50 U-A.
UNKNOWN ISLAND — Film Classics color '48.
UNTAMED WOMEN-'52 U-A.
*VALLEY OF THE DRAGONS (Verne)— Columbia '61.

* Incorporating portions of ONE MILLION B.C.

END

LON CHANEY SHALL NOT DIE!



One of the many make-up masterpieces of Mr. Monster—THE ROAD TO MANDALAY. Pictured with Lon Legendery in this scene is the veteran actor Henry B. Walthall.

tales of terror



Special Preview! American-International Pictures presents Edgar Allan, the Master of the Macabre, in an eerie interpretation of a trio of the great writer's works.



Heedless of consequences, Vincent Price horrifies *Black Cat* heroine with bodiless head of Peter Lorre.



Vincent glaats aver his mast Priceless passessian. (So it's a Pae jake . . . just sart of Petered aut.)

Mad Maiden from the *Morella* sequence, seeking a fella ta give her a manicure—or is it a *maniacure*?!



Poe at his Peak

Montresor the monstrous!

Morella the moribund (bound for death)!

And—Valdemar the living corpse, the unnatural, the undead.

Three names to conjure with.

And the players in these three games of death?

Price!

Rathbone!

Lorre!

Who could ask for anything more?

And yet—we *get* more: *four* stories combined into three!

the cat and the cask

THE BLACK CAT episode has been skillfully blended with "The Cask of Amontillado" to give double thrills as Montresor, "a swollen pixie of a man" (how apt a description of the ever ept Peter Lorre), plots his "perfect crime" of revenge and murder (most foul) against the unfortunate Fortunato, Vincent Price.

Insanely, Lorre entombs his own wife and her lover (Price) alive behind his cellar wall. In his fever of dementia he does not observe that a third party—Pluto—is also entrapped.

It is the mewling of his despised feline that is the final undoing of the lunatic Lorre as his crime is betrayed by—THE BLACK CAT.

In THE FACTS IN THE CASE OF M. VALDEMAR, Basil Rathbone portrays a master of mesmerism—once regarded as an occult art—who uses his mysterious new 19th century power first to do medical good and ease the pain of sick man Valdemar (Vincent Price) . . . later in an evil fashion to enthral the life-force of the helpless Valdemar.

Valdemar's wife is faithful to her dying husband but has secretly fallen in love with the young doctor attending him. It is evident that when she becomes a widow she will openly express her affection for Dr. James. But Carmichael covets Helene (Debra Paget) and plots to possess her.

Can mesmerism forestall death? Carmichael persuades Valdemar to participate in an unprecedented experiment during the



Pete plainly regrets having to "brick up" his old friendship with Vince but, as Eddie Allen once said, "That's Poe business!"

final hour of his life, to let Carmichael place him in a hypnotic trance and determine if the power of suggestion can ward off the Grim Reaper.

the horizontal zombie

Carmichael casts his spell.

Valdemar does not die.

And yet—he does not fully live. Like a man in a state of catalepsy he lies on his "death" bed, his animation suspended.

Months pass with Valdemar completely immobilized, a prisoner in his own body, horror in his glazed eyes. At last, in unbearable agony, Valdemar *begins to speak from the nether world!*

Carmichael's wicked plan now becomes apparent: he wishes to force Helene to give up Dr. James and marry him instead. At last, to end her husband's unholy suffering and permit him the peace of true death, the distraught Helene agrees to the unhappy bargain of becoming Carmichael's bride.

Shocked by the enormity of Carmichael's crime, Valdemar is imbued with superhuman energy and rises from his deathbed, a



Basil Rathbane's glad it's Price and nat he wha's getting the beauty treatment in behind-the-scenes make-up shat.

Basil Rathbane & Valdemar's wife react, recail in harrar as hypnatized husband rises fram his deathbed.



living corpse, a thing that should have long since rotted in the grave.

Like a sentient shroud, Valdemar envelops the horror-struck Carmichael. What human heart could endure the emhrace of a half-dead body? Carmichael suffers a cardiac attack, literally dies of fright.

And then, an ahnormal, a hideous thing happens. With the death of Carmichael, the monstrous mesmeric spell is broken. In the words of the author:

"*Amid ejaculations of 'dead! dead!" absolutely* hursting *from the tongue and not the lips of the sufferer, his whole frame at once—within the space of a single minute,* or *less, shrunk—crumbled—absolutely* rotted *away . . . became a nearly liquid mass of loathsome, of detestable putrescence.*"

In the finale of this portion of the film, this ooze-of-death which was once M. Valdemar overwhelms, the hody of the late mesmerist Carmichael. . . .

Morella the mummy

Rage and terror are plain to he seen on the wrinkled, parchmented face of mummified Morella twenty-six years after her violent death. Her own daughter, Lenora, sees this combination of fear and fury on her quarter-century dead mother's face when she returns home to visit her father and discovers the preserved corpse of her mother still lying on the very bed in which she died.

Disturbed hy the presence of her daughter, Morella's earthhound spirit rises during the night and possesses Lenora. Lenora's screams hring her panicked father (Vincent Price) to her bedside, where he discovers his daughter apparently dead of some terrible pain, some ghastly shock.

As Price grieves over his daughter, her dead body gruesomely takes on the simulucrum of life: it twitches unaccountahly, mysterious and awful sounds emanate from its lifeless throat.

More thrills are in store in the story of *Morella,* which you simply must see for yourself.

POE'S TALES OF TERROR is in Panavision and Color and gives every promise of heing another hit equal to HOUSE OF USHER and THE PREMATURE BURIAL.

END



The decaying carpse af M. Valdemar wreaks ghastly vengeance on the mesmerist who turned him inta a dead-alive manstrasity.



Peter Lorre's eyes pop as never before at the ill omen of the black cat that [illegible] him contorting his features with fear.

HIS LIFE HAS BEEN EXCITING, COLORFUL. HIS FUTURE IS UNLIMITED. HERE NOW, AT LAST, IS JOHN CARRADINE'S STORY TO THRILL AND INSPIRE YOU . . .

Carradi

John Carradine has been acclaimed as one of the finest actors alive today. On a wintery February 5 in the year 1906, he entered the world as Richmond Reed Carradine. His father was a noted poet, attorney, painter and Associated Press correspondent and his mother gained fame as a brilliant New York surgeon.

"Almost every truly great actor I've met in over 30 years in the theatre came from a family with artistic talent," Carradine said recently. "The accident of birth alone, however, does not make an actor, painter or doctor. It merely strengthens the odds that that person can succeed if he applies himself to the task with determination and perseverance."

He attended primary grades in Peekskill and Kingston, N.Y. schools. One day, during a summer vacation, he went on a scouting trip to the Catskill Mountains with some of his friends. While there, he experienced the most terrifying event of his life, one well-suited as a scene in a suspense movie of his own.

"A crew had just finished working on the road and there were boxes of dynamite lying at intervals along each side," he remembered as a slight shudder crept into his voice. "Without any warning, an electrical storm blew up and the sky was suddenly filled with lightning."

So a group of young boys were forced to walk up a long, winding mountain road, their hearts pounding with the knowledge that, any minute, a stray bolt of lightning might lash down out of the heavens and ignite the dangerous explosives.

Carradine doesn't know how his friends and he ever escaped sudden death that terrible day.

During his high school years, he took advanced courses to prepare for his higher education as well as participating in track and football. Then he went on to study at the Graphic Art School in Philadelphia with the distinct notion of becoming a sculptor.

But, one night, he sat through a performance of "A Merchant of Venice" starring Robert Mantell. "He was the greatest living Shakespearean actor at that time," he said. "I was so impressed with his ability that I decided this was what *I* wanted to do."

Carradine made his theatrical debut in 1929 with a Shakespearean stock company in a New Orleans theatre. He credits much of his later success to a thorough knowledge of the classic author's literature.

"Shakespeare's immortal works are the best training ground for an actor," he said. "Understanding of these words automatically leads to a better understanding of one's self, hence, competence in one's chosen field."



Famed actar Jahn Carradine glances at FAMOUS MONSTERS and has his fantasy-film past brought back ta him. Carradine is currently starred in Braadway's hit shaw, A FUNNY THING HAPPENED ON THE WAY TO THE FORUM.

ne!

FAMOUS MONSTERS EXCLUSIVE





John Carradine is entranced by "The Most Happy Bela" as lovely young victim, Wanda McKay is brought on the scene—Monogram's 1944 VOODOO MAN.

In 1929, he went to Hollywood where the only job he could land was as a set designer for Cecil B. DeMille. During that same year, he appeared in "The Geisha" at the Vine Street Theatre, progressing during rehearsals from bass in the chorus to the character lead.

He worked the following season with horror king Boris Karloff in "Window Panes," a play in Los Angeles. He also produced and directed "Richard III" in which he performed the title role.

wow, it's here at last!

Then a long-awaited dream became reality when he made his first motion picture as Zeke in "Tol'able David." (a 1930 remake of the silent classic).

"When I stepped in front of the camera, I would have been completely at ease if it had not been for the director," he said softly. "I was very snooty about movies, having been on the stage so long. But I needed the money all right. However, the director was very stern and tough and it was hard for me to break away from old habits."

The next few years saw him doing an assortment of classics at various theatres in and around the Los Angeles area. In 1934, he resumed his film career "with a small role in 'The Invisible Man.' Claude Rains was excellent in that one," Carradine commented.

Prior to this, he became familiar with the techniques of horror and suspense when "Dracula" was first released. "To many it was a new, exciting idea. I had read the book as a boy and I knew Bram Stoker, the author, was a very educated man. When I



It's the REVENGE OF THE ZOMBIES for scientist Corrodine, who's o bit outnumbered in this 1943 Monogrammer.

saw Bela Lugosi in the role, I thought he did extremely well, though I realized the producers had taken liberties with the original.

"I did believe, however, that 'Frankenstein' was, from all aspects, a truly superior film. It had good direction, a nice script and wonderful photography."

voodoo and zombies

During the 1940's, he appeared in a host of horror films. One of these was "Revenge of the Zombies," a story about a man who creates a race of super-humans. In the end, they turn against him because he forgot to give them the emotions of love and compassion.

The same year, he did "Captive Wild Woman" for director Edward Dmytryk, who later went on to do films such as "The Young Lions" and "Walk on the Wild Side."

"Captive Wild Woman" warranted two sequels, "Jungle Woman" and "Jungle Captive" but Carradine did not appear in either of them.

In 1944, he scored brilliantly in the shock category. One hit was "Voodoo Man" with Bela Lugosi (Carradine and the late Lugosi were very good friends until the latter's untimely death). This effort was the story of a man who tries to bring his dead wife back to life by trapping young women and experimenting with transferring their vital energies to his beloved's cold corpse.

Carradine was an assistant who helped herd the beauties into Lugosi's eerie experimentation chambers.

"Return of the Ape Man" again paired



United Artists were Jahn Carradine and Tar Jahnsan as they jained Rathbane, Tamiraff, Chaney Jr. and Lugasi in THE BLACK SLEEP (1956).

Big Jahn takes in view of dead wife, Veda Ann Barg in REVENGE OF THE ZOMBIES. 1946's FACE OF MARBLE alsa cast him as a scienti-fiend trying ta bring the dead back ta life.



the two actors. Once more, Lugosi was a mad scientist but our pity is reserved for Carradine, whose brain is used to civilize a prehistoric caveman.

reincarnation of evil

Next came "The Mummy's Ghost" which gave Carradine an opportunity to star with another fine actor, Lon Chaney Jr. In this one, the producers had the Mummy taking a cruise to America so he could search for the reincarnation of his ancient love.

Then a landmark was born! As "Bluebeard," Carradine received an unusual amount of critical praise. Rated as above average for a film of this type, it gave him a chance to create a portrayal still remembered as one of his finest. One critic said: "A suspenseful thriller. Carradine is restrained and *very* good."

The year 1945 greeted him with only two horror pictures. The first was "House of Frankenstein." The rest of the cast included such professionals as Boris Karloff (also a close friend of his), the late George Zucco, J. Carroll Naish and Glenn Strange as Frankenstein, of course!

A sequel followed within a few months. This time around it was "House of Dracula."

beware—the half human!

In the past 17 years, Carradine has been in few horror films. They include: "The Unearthly" (a Republic chiller casting him again as a mad scientist), "The Incredible Petrified World" (another mad scientist), "Half Human" (still *another* scientist!!!) and "The Black Sleep" with Basil Rathbone, Akim Tamiroff, Bela Lugosi and Lon Chaney Jr.

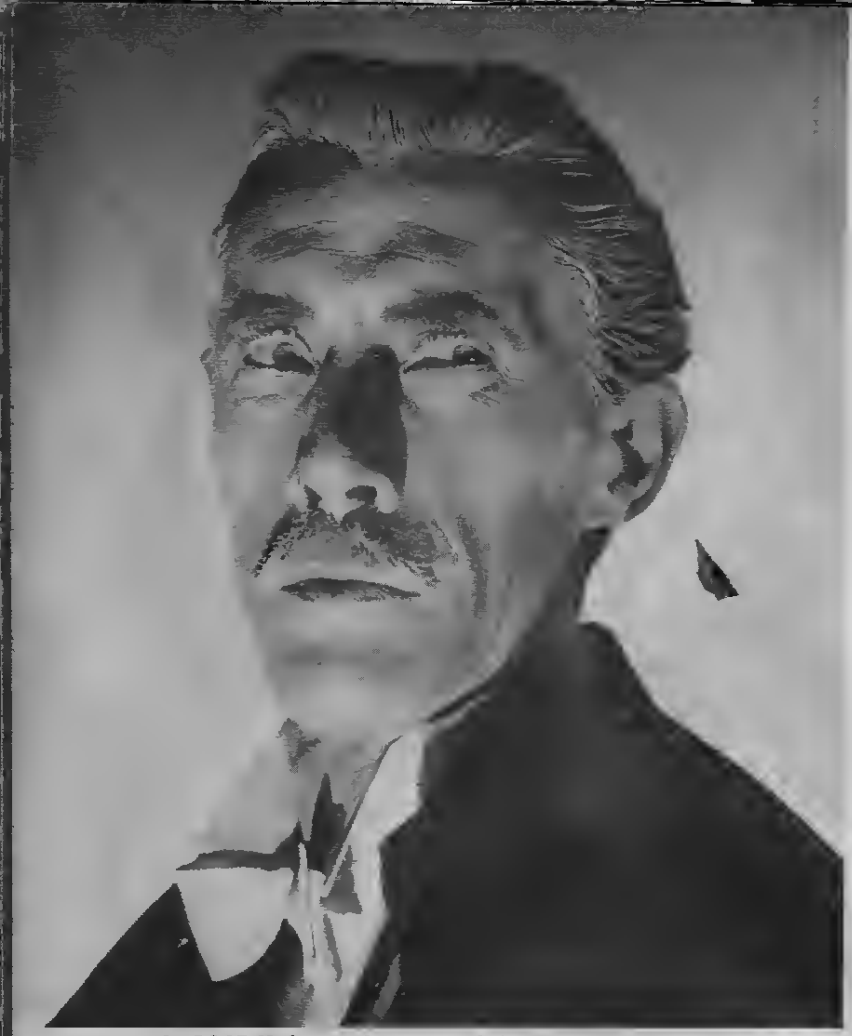
Carradine has not attempted any similar movies reecntly. The only way he would make another is "if the producers paid me a great deal of money." Even then, he doubts if he would accept any offers.

Indeed, it is only fair and just to say that John Carradine is *not* known exclusively for these films. Millions can vividly recall him as the fanatical police sergeant in "Prisoner of Shark Island," the story of Dr. Samuel Mudd, who treated John Wilkes Booth for gunshot wounds.

Others remember Carradine in John Ford's classic Western, "Stagecoach." He was also in "Jesse James," "Return of Jesse James," "Thunder Pass," "Stranger on



Dr. Karloff threatens "Dracula" Carradine with a well-done stake unless he pays his rent on the HOUSE OF FRANKENSTEIN.



In 1945 Universal crowned Carradine "King of the Vampires" as he was given the keys to the HOUSE OF DRACULA.

Dr. Drury knows all too well that behind those bandages lies an empty Jan Hall in INVISIBLE MAN'S REVENGE.



Horseback," "The Kentuckian," "Hidden Guns," "Johnny Guitar," and "The Man Who Shot Liberty Valance."

For a while, changing to a comedy vein, he guest starred in eight Red Skelton television shows and was almost mistaken for a regular on that series. He has also done episodes for "Thriller," "Death Valley Days," "Bonanza" and "Navy Log."

Included in his credits are parts in quite a few adventure and costume dramas, such as: "Captains Courageous" ("My favorite film," he said), "Desert Sands," "Captain Kidd," "Of Human Bondage" and many, many others.

Carradine was signed for "Around the World in 80 Days," "The Ten Commandments," and "Story of Mankind," each an expensively made, Technicolor motion picture of epic proportions. The first two received separate Academy Awards as the "Best Picture" in the different years they were released.

Regardless of the quality of his horror films,. (several like "Bluebeard" have been well-rated) his fine acting has remained consistent. Whether it be a mad scientist or merely a normal person sucked cruelly into the grinding wheels of fate, he has shown a certain amount of inherent dignity which has prevailed through his career.

Carradine speaks to you!

Despite hardships and disappointments, he has forged ahead in his chosen profession. "My advice to youngsters who want to act," he said, "is for them to go to college, get a good classical education and study the humanities as often as possible. If someone can be discouraged from acting, in the theatre or films, then he *should* be discouraged for his own good—acting isn't for him."

Known by children all over the world as well as adults who realize the magnitude of his wonderful abilities, he can very well sit back and review his life to date with a deep sense of satisfaction. However, he is not this type of person. He seeks constantly to improve himself, with the precious hope that in some small way, he will assist in lifting the standards of the theatre he loves so dearly.

From a struggling young man, to a successful actor. John Carradine has matured into someone wise with the lessons of experience, and skilled with the tools of his trade. **END**

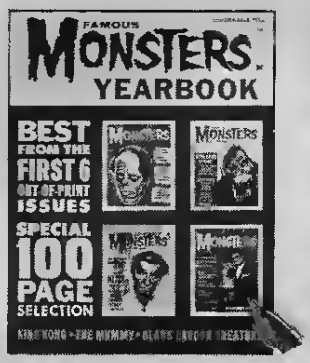
SFJ - Famous Monst. York - 1960 - 51-74



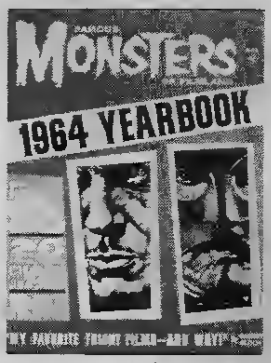
It looks like the one and only Crash Corrigan, in his custom ape-suit, who's threatening our champion in Universal's CAPTIVE WILD WOMAN.

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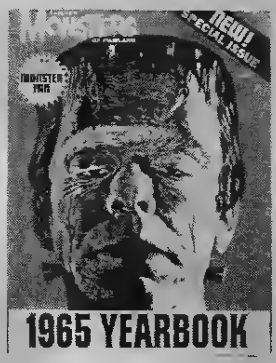
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1963 YEARBOOK



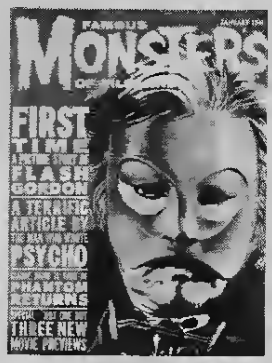
1964 YEARBOOK



1965 YEARBOOK



#9 THE OPERA PHANTOM



#10 "MENACE" OF "PSYCHO" BLOCH



#17 THE LONE STRANGER



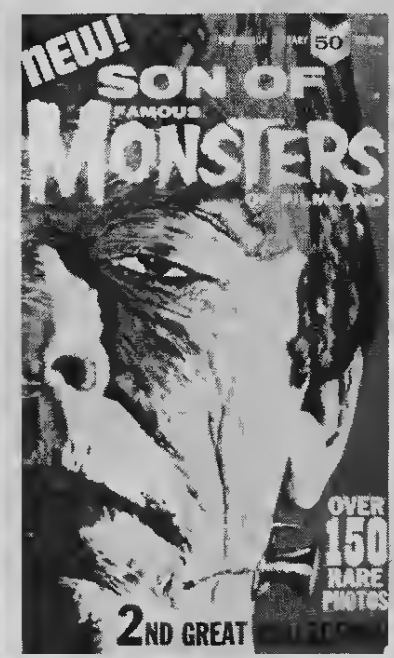
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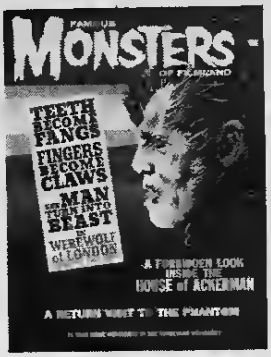
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SUMMER ISSUE



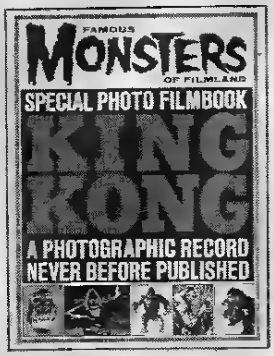
#20 CARRADINE
THE THIN MONSTER



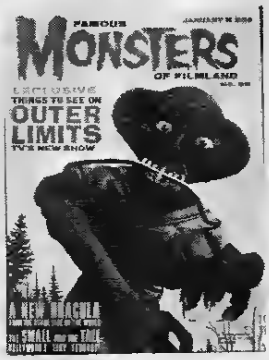
#23
SON OF KONG



#24 WEREWOLF
OF LONDON



#25 KONG
THE KING



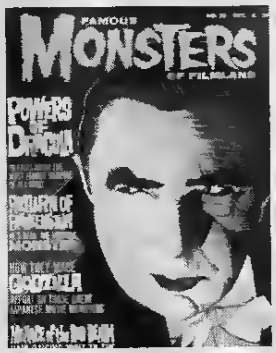
#26
OUTER LIMITS



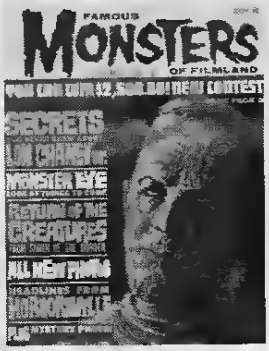
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UNMASKED



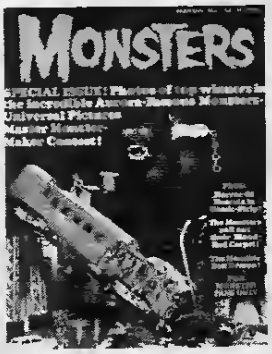
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CHRISTOPHER LEE



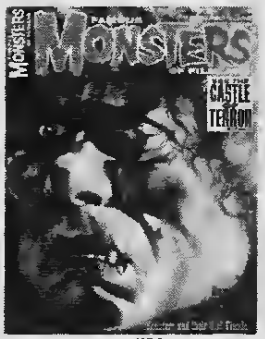
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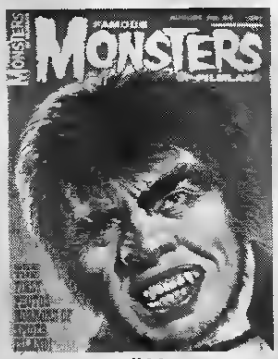
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THE RETURN OF THE FLY

Everybody's Buzzing About This Terror-Flying New Film!



Philippe, the Son of the Fly, is having a tough time finding sun glasses to fit his huge orbs.



This man's ratty for the morgue.

"So you're the kind of guy who wouldn't hurt a fly, eh?"



Last year crowds lined up at the bugs-offices of the nation like bees swarming to a honeycomb. Object: to see the sensation of the hour, the incredible cinemascope and technicolor smash hit . . . THE FLY. They saw, in the final reel, the helpless screaming tiny figure of "a fly with a white head" enmeshed in a spider's web, and they saw that that head was — human.

Then a rock mercifully smashed down on the doomed creature that had once been a man, extinguishing its life and permitting spellbound audiences to breathe again.

The fly-man did not escape, to return in a sequel as did the Frankenstein monster, the Mummy, the Creature from the Black Lagoon, and other legendary "things" before him, but —

son of the fly

Remember at the end of the picture how the little boy was told that his Father died because he was a scientist who made a fatal mistake while trying to help mankind? Well, in RETURN OF THE FLY the little guy has grown up and inherited his Father's burning desire to pry into the secrets of Nature.

The sequel opens at the funeral of Helen Delambre, widow of Andre-the-Fly. Her son Philippe is now full grown and an ambitious young scientist, for even time flies.

like father, like son

After leaving the funeral, Philippe insists that his uncle Francois reveal to him the family secret his Mother would never disclose, and which he was too young to comprehend when it happened. Reluctantly, Francois takes him to the ruins of the old lab and there relates to him the nightmarish circumstances surrounding the death of his Father. When Philippe announces that he wishes to further his Father's experiments, Francois becomes angry and refuses to give him funds.

Undismayed, Philippe enlists the aid of a young scientist named Alan Hinds, and together they turn the wine cellar of an old mansion Philippe has inherited into an improved version of Andre Delambre's original lab. From the old lab they rescue a number of charred documents which give them some clue as to the construction of the Transmatter Machine.

Young and pretty Cecile Bonnard wanders around in the atmos-fear of the mansion.



"Let me call you Swat Heart." "I only have eyes for you!"



You, too, can be o Human Fly. Just slip on this reody-mode fly-heod ond fool the gong. They'll die laughing!

behind the mask

Philippe's friend and lab assistant, Alan Hinds, who has represented himself as being a scientist, is unmasked as a criminal sought by the British police as a murderer. His undoing is when he schemes to sell the plans for the matter transmitter to an underworld character named Max Barthold. Hinds is followed to the lab by a policeman, whom he is forced to kill.

Hinds conveniently gets rid of the body by transposing it into the "ether," or 4th dimension. Later, when he brings the policeman back, he is part man and part rat! — due to the fact that a rat's atoms were suspended in nearby space as part of a previous experiment. There is also the counterpart: a small rat with human arms and legs! Hinds kills the little monstrosity. The grotesque body of the dead policeman Hinds stuffs into the trunk of his own car, drives to a meeting place with Barthold, and disposes of the body. Barthold drives him back to the mansion and leaves.

Upon entering the lab, Hinds is confronted by Philippe, who has become suspicious of Hinds' actions. A fight is provoked, and Philippe is bested. The criminal Hinds puts Philippe in the disintegrator. As a sadistic touch, he throws in a fly with him!

The atoms of Philippe and the fly are simultaneously smashed to smithereens and flung into inner space!

As Hinds is on the verge of escaping with the plans for the revolutionary mechanism, Philippe's uncle Francois appears and is wounded by a shot from Hinds' gun. The weakened Francois manages to operate the Transmatter-mitter, and puts Philippe back together again — but as part man, part fly.

And a giant fly at that!

the fly flees

The police arrive, and while they are trying to batter their way into the locked lab, The Fly escapes.

The wounded Francois is rushed to a hospital. While being treated there he persuades the police to contact Inspector Charas, who was familiar with the case of the original Fly.

Meanwhile, Philippe-the-monster seeks out Barthold's establishment and kills the crook when Barthold attacks and wounds him.

When Philippe finally catches up with Hinds he clutches him in his giant claw and snuffs out his life.

Inspector Charas and Francois move back to the mansion, to which they believe the bewildered Fly will instinctively return, and they are right.



I'll have a shave and a haircut — and don't take too much off the top, please.

"KISS ME!" And fly to the end of the world!







There is no truth to the rumor that Clawd Roins ployed the port of The Fly.

cecile squeals

It is now Cecile's turn to exercise her lung power, and this she does powerfully when the fly-headed monster creeps into her room and faints from loss of blood by the side of her bed.

Between them, the two men and the girl manage to get the limp body of the half-human downstairs and into the disintegrator.

The disintegrator does its job. It is the end of The Fly and Philippe returns to normal. ●



Vincent Price doesn't appeor to want any help with his necktie, but his helpful friend says "Time is flying, Vince, and you know I hove to return soon."

THE LONE STRA



Student of Karloff, he once sat aloft 10 days and 10 nites —masked!—on a Tower. You've seen him as Atlas the Monster . . . the Mad Monster . . . and Frankenstein's Monster. Now meet— GLENN STRANGE!

NGER

the monster karloff made . . .

"Those who like me as the Frankenstein monster," said Glenn Strange, "should credit the greatest man in show business." We were seated comfortably in the livingroom of his Southern California bungalow home, sipping soft drinks, when Mr. Strange made this startling statement. I paused for a moment, wondering who he could mean, for there are many contenders for this crown among motion picture personalities—producers, directors, actors. Walt Disney, Sammy Davis Jr., the late Cecil B. deMille—which might he have reference to?

"Not Franken Steinatra!" I ventured.

He laffed, in an anything but sinister way, and replied: "No; seriously—I mean Boris Karloff."

Karloff, he went on to tell me, could not have been nicer to him when Glenn took over the role of the Monster. Karloff, who was still working on the Universal lot at the time, voluntarily spent many hours after shooting time coaching Glenn on how to play the part . . . to shuffle awkwardly in the built-up boots, motion clumsily, pathetically, with the great hands with the scarred wrists, and, when need be, strike ferociously with the same fists.

cheers for chaney jr.

"I've reason to be grateful to Lon, too," Glenn revealed. "During the filming of ABBOTT & COSTELLO MEET FRANKENSTEIN, I broke my ankle and for 2 weeks had to hobble around in those big shoes with the 4 inch soles." Painful as it was with a cast on, Glenn managed to knock down an iron gate as called for in the script. "But then," he said, "my pal Lon did me the great favor of getting into the Frank-



Glenn Strange ond the "ghosts" of Fronkenstein (two cardbaard cutauts af himself os the Manster). Reader BUCKY POLLARD of N. Brunswick, N. J., should be pleased far he recently camplained, "Glenn Strange never gets the credit he deserves—sa haw about a few fine pages on the 'Greatest Frankenstein Ever'?"



Glenn Strange as he appears today, regarding a death (?) mask af the Frankenstein monster.

Twa mansters are taa much far him as FJA (the paar man's Vincent Price) meets Glenn & Friend.





Strange puts the "Zotz!" on Zucco in THE MAD MONSTER.

enstein make-up and, when you saw the scene on the screen, it was he who threw the girl thru!"

Glenn had an interesting story for us, too, about Lon Chaney *Sr.*, as related by his son, but we're saving that for something very special we have in mind for *FM* fans later on.

highest role in his career

In 1945, playing the monster both times, Glenn was in the distinguished company of Lon Chaney (as the Wolf Man), John Carradine (as Dracula) and the late Lionel Atwill in HOUSE OF DRACULA and Boris Karloff, Chaney Jr., Carradine, J. Carrol Naish and the late Geo. Zucco in HOUSE OF FRANKENSTEIN. He played, again with the late Geo. Zucco, in THE MAD MONSTER and appeared as Atlas (bushily bearded and hairily bare-chested) in MASTER MINDS (1949).

But it was several years ago, in a personal appearance, that he really rose to his peak performance: he played a man in a black mask and clown suit for 10 days (12 noon to 12 midnite) *atop a* 150' *radio mast!*

He had the whole town (Hollywood) guessing his identity, which was a well-



Lugosi is gone but his memory lingers on in this scene where Droculo confers with his friend Frank.

Glenn begs to know "Who's on third?" but Lou Costello soys, "Listen, fellow, with those bolts in your neck you must hove rocks in your heod!"



"Horry Ross wos the moke-up ortist for this role," Glenn tells us.

Altho Glenn isn't in this porticulor scene, he ployed Atlos in the picture, which wos MASTER MINDS. You olso sow him in SINBAD THE SAILOR





Lucky Michael Glenn Nix, 26 mas. old when his pic was taken with his "Franken'tine" granddaddy and FM's editar.



MAD MONSTER

Glenn Strange's beautiful & talented yaung daughter with one af her weird ail paintings of a vampire waman. Besides liking ta draw eerie pictures Mrs. Nix enjays reoding supernatural & science fictian.



kept secret even from his own immediate family. "The station, KTLA, received 50,000 letters!" he said. "From the clues given, about 80% of the participants in the contest guessed Karloff, 15% Chaney. People on the upper storeys of nearby apartment buildings tried to penetrate my disguise with opera glasses and telescopes; once a helicopter even buzzed me!"

the man who met a monster

I'll never forget the nite Strange was unmasked. I watched it all on TV. It was hilarious. It began in an office of the station



BAD MONSTER

where a clerk was told to climb up the tower and tell the Masked Mystery Man it was time to reveal his identity. Up the ladder he dutifully went, the camera following his hand-over-hand ascent clear to the top.

Suddenly, there was a commotion! The TV eye zoomed in for a closer look. The mask was off and The Clown At Midnite was revealed to be—THE FRANKENSTEIN MONSTER!

Strange grabbed the messenger, who wrestled with him for his life. It was like a re-enactment of Colin Clive & Boris Karloff at the conclusion of the original FRANKENSTEIN, when Clive was thrown from the top of the mill. Seemingly (of course it was a dummy) the man himself was flung off the tower!

A few seconds later tbe messenger stumbled into the office. His hair was disheveled, his clothes torn, his face bruised; he was breathing heavily. "Gosh," he managed to gasp out, "that guy up there sure was Strange!"

Strange, yes, but no stranger to our pages, and Glenn will always be welcome back. **END**



DANTE'S INFERNO



are these the 50 worst horror films ever made? Joe Dante Jr., who's seen more than his share of monster movies, thinks so. with very few exceptions your editor is inclined to agree with him. how many would you assign to the eternal flames of the brimstone pit—?

Continued—



FRANKENSTEIN'S DAUGHTER—she's beautiful, she's enraged, she uses Lox soap.

the feeble fifty

1—ADVENTURE ISLAND (1947) encompasses at least 20 other films of its type, from the madman-ruling-island formula to the grade "B" LOST WORLD imitations. Rory Calhoun & Rhonda Fleming were never worse.

2—A-HAUNTING WE WILL GO (20th-Fox '41) was a very unfunny Laurel & Hardy comedy involving a magician and a coffin.

3—The 1960 release THE AMAZING TRANSPARENT MAN (Amer.-Intl.) was a pitiful variation on the invisible man theme. Best part of the picture was that it was only 56 minutes long.

4—One of the silliest ever was Allied's ATTACK OF THE 50 FOOT WOMAN (1958), wherein Allison Hayes grew to enormous proportions, causing much anguish in her normal-sized spouse.

5—The hero & heroine of THE BLOB (Para. '58) were drag-racing teenagers and most of the film was spent drag-racing but they found time to foil the protoplasmic ooze by stepping into a freezer. How low can you get?

fiasco after fiasco

6—Another all-time low was hit by THE BRAIN EATERS (Amer.-Intl. '58). Imaginative story idea of symbiotic invaders from inside the earth was lost on this grade C quickie.

7—Tor Johnson & Bela Lugosi were both guilty of the crime in BRIDE OF THE ATOM (also released as BRIDE OF THE MONSTER), definitely one of the most inexpensive thrillers ever. The sets were cardboard and the direction card-boring. Badly overacted, grade Z all around.

8—THE CAT CREEPS (Univ. '46) was a shamefully un-mysterious mystery with supernatural overtones. Just another grade B murder-in-the-mansion potboiler.

9—CRY OF THE WEREWOLF (Col. 1944) was a pretty dismal hunk of nonsense. Tho Nina Foch as the werewoman killed people left & right it was still a bore.

10—Bert Gordon's THE CYCLOPS (Allied '55) started off promising enough but when it got down to the search for the heroine's long lost brother (wohm you just knew was the Cyclops) it really bogged down in the mires of mediocrity. James Craig & Lon Chaney have been better.



Belo Lugosi in the serial SOS COAST GUARD. With Belo guarding our coost, who needs enemies?

Unfortunote mon gets a "hot throot" in FIRE MAIDENS OF OUTER SPACE.





The Abominable Snowman as pictured in the Japanese production of 1957, HALF-HUMAN.

Lionel Atwill as The Mysterious Dr. R gives Lon Chaney Jr. electrical tune-up in THE MAD DOCTOR OF MARKET STREET.



thumbs down on another ten

11—DEVIL GIRL FROM MARS (Spartan '55) was a slow, very juvenile British-made melodrama. Nothing new in the way of plot, mediocre special efforts, etc.

12—FIRE MAIDENS OF OUTER SPACE (Topaz '55) can be blamed on Cy Roth, who cooked up a tired old lost-planet-of-women plot and endowed it with second-rate production and the most foolish monster since TARGET—EARTH!

13—Harold Lloyd Jr. was menacing enough as the mad doctor in FRANKENSTEIN'S DAUGHTER but the rest of the film (Astor '58) was abominably acted, badly written and went further in the direction of proof that there was only one true Frankenstein series.

14—The 1946 Brown-Carney comedy, GENIUS AT WORK, was merely another funny-ha-ha mystery-comedy, undistinguished but for the presence of the Old Master, Lugosi.

15—Buddy Baer wasn't bad as THE GIANT FROM THE UNKNOWN but his efforts couldn't save this trite tiresome grade B effort. Morris Ankrum and rest of cast were merely adequate.

16—GIGANTIS, THE FIRE MONSTER, another Japanese spectacle released by Warner Bros. (1959), featured some good battle scenes between the 2 prehistoric monsters (Godzilla & Anzilla) but emerged as just another juvenile monster epic.

17—THE GIRL FROM SCOTLAND YARD was Karen Morley, a sort of 1937 Nancy Drew. This time she was out to get baddie Eduardo Cianelli, who wanted to conquer the world with his radio death-ray. Feature version of a serial. Pretty bad.

18—American-International's GOLIATH & THE DRAGON ('61) was the worst of the imported ancient history spectacles and there have been plenty of bad ones. It was loaded with phoney monsters, snake pits, gushing blood and poor dubbing. The whole theater cracked up during the scene where the blood-diamond floated thru the air to the statue's head—you could actually see the string! Ludicrous acting by Mark Forest & Brod Crawford.

19—HAVE ROCKET, WILL TRAVEL (Col. '59) was low-grade slapstick with the 3 Stooges getting mixed up with Venusian robots, giant spiders, etc. What a bore!



There's the man responsible for them both—Hermon Cohen. Other Cohen productions: HOW TO MAKE A MONSTER, TARGET—EARTH! and HORRORS OF THE BLACK MUSEUM.

20—Robert Clarke was the whacky scientist who turned himself into THE HIDEOUS SUN DEMON (Realart '59). Routine grade "D" science fiction.

the shape of things too calm

21—I never did learn HOW TO MAKE A MONSTER from the Amer.-Intl. production ('58) of the same name but I did learn that I wasted a perfectly good afternoon. It was merely a grim gruesome procession of horrible faces.

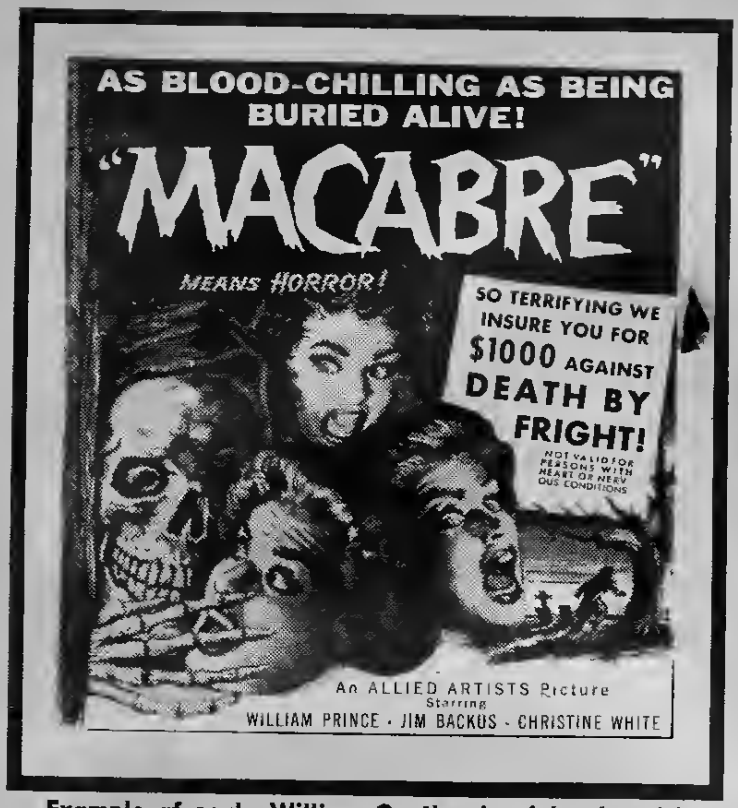
22—INVASION OF THE SAUCER-MEN (Amer.-Intl. '57) was aimed at teen trade, I suppose, for I can't see any other reason why the bug-eyed invaders from Mars would be repelled by teenagers' hot-rod headlights.

23—I WAS A TEENAGE FRANKENSTEIN and I WAS A TEENAGE WEREWOLF (#24), both Herman Cohen brain-children released by (Amer.-Intl. '57), were grade D, the former a ludicrous travesty on the Frankenstein series, the latter an even worse heap of cinematic trash. Two of the most inept, degrading things ever to be ground out of Hollywood. It's films like them that give horror pictures a bad name.

25—Otto Kruger gave a good performance in Universal's JUNGLE CAPTIVE (1945) but the picture as a whole should have been better, went off the deep end too often.

26—Representative of a slew of low-grade jungle thrillers, KING OF THE ZOMBIES (Monogram '41) was routine walking dead reels with grade B performances & scripting.

27—Feature version of the serial KING OF THE ROCKET MEN was entitled



Example af early William Castle gimmick advertising.

It's tana again as the Mummy gets his manna in the last af the ald black-&-white series.



LOST PLANET AIRMEN (Republic '51) and emerged as a juvenile space opera. Action and nothing else.

28—LEECH WOMAN (Univ. '60) was a terrihly contrived bit of nothing, cooked up by, of all people, top sci-fi writer David Duncan. Typical melodramatics with routine performances from Coleen Gray, Grant Williams & Gloria Talbott, familiar faces from many an s.f. film.

29—MACABRE (Allied '57) was an admittedly offheat but tasteless horror tale. Too grim for real punch.

30—I regard Universal's MAD DOCTOR OF MARKET STREET (1942) as Lionel Atwill's poorest film. Nearly plotless, it plodded along from the opening in the doctor's lab (same mad lab used 10 years before by Edward Van Sloan in BEHIND THE MASK) to its welcome climax on a South Sea Island. Very poor jungle thriller.

hangnail sketches on more misses

31—The 1942 MAD MONSTER was the first horror film I ever saw and as such it terrified me. I was 5 and for a first horror film it packed a wallop—at the time. I recently saw it again—oh, brother! George Zucco, Anna Nagel & Johnny Downs were awful and so was the plot.

32—There have been many films about the Abominahle Snowman of the Himalayas. Some have been good, like the 1957 Peter Cushing-Forrest Tucker starrer, and some just fair, like Japan's HALF-HUMAN ('57) with John Carradine, but none have heen as bad as MAN BEAST (1955) with Rock Madison (no kidding! that's a real name!). Everything from acting to camera work was below C level.

33—MISSILE TO THE MOON (Astor '59), using plenty of stock footage, a puppet-like spider, 2 escaped convicts as semi-heroes, and the familiar lost-civilization-of-women-with-great-lung-power formula — this grade C effort, like the *Vanguard,* just didn't take off.

34—MONSTER FROM GREEN HELL, a 1957 DCA release, was about giant wasps in the jungle and should have been at least mediocre but due to ohvious special effects and indifferent acting became just another grade B children's show.

35—THE MUMMY'S CURSE (Univ. 1945), while evidently enjoying some kind of distinction as the last of the Mummy



The solar-ray saurian-man known as THE HIDEOUS SUN DEMON.

series, was a rather disappointing potpourri of all the shopworn gimmicks used since 1940. Peter Coe & Martin Kosleck weren't too good and the film seemed to drag on in repetition. (I have deliberately refrained from using Lon Chaney's name because I've always had a sneaking suspicion that he was never under all that make-up, just his name was used. (*Only The Mummy knows and he isn't talking while the flavor —of tana leaves—lasts. Editor.*)

the final 15 fizzlers

36—Warner's MYSTERIOUS DOCTOR (1943) was another low-grade headless ghost farce with an even sillier twist—the monster was aiding the Nazi cause! Laughable mystery.

37—NIGHT OF THE BLOOD-BEAST was awful. The plot was old-hat and the writing was amateur. Grade B shock stuff, likewise ARC's vapid PHANTOM OF 20,000 LEAGUES (#38) with its unimaginative radioactive monster.

39—I'd heard a lot about PLAN 9 FROM OUTER SPACE (DCA '56) and saw it to see if it was as bad as they said. It was even worse! There is a distinct possibility it was the cheapest film ever made. The entire cast was awful. Special effects were laughable and even the old clips of Bela Lugosi were poor. The scene where Tor Johnson rose from the grave was the only good 5 seconds in the whole film. Vampira, Johnson, Lyle Talbot all wasted.

40—REVOLT OF THE ZOMBIES (Academy '36), with a fantastically young Dean Jagger, was another dull undead mishmash with more talk than plot.

the last 10 toe-stubbers

41 — The Castaways-Marooned-on-Uncharted-Island-Ruled-by-Mad-Doctor formula suffered a rejuvenation in Astor's SHE-DEMONS ('59). Irish McCalla got mixed up with a lunatic German scientist experimenting on the female inhabitants of the island, turning them into womanimals. All this was to beautify his deformed wife's face!

42—THE SMILING GHOST of '41 (WARNER BROS.) was another regrettable haunted house comedy, loaded with overworked gags & trite situations. As one reviewer said, "If Wayne Morris had looked hard enough he might have found the script among the relics."

43—I saw the 1937 action-melodrama SOS COAST GUARD on TV so it could have been cut but I don't think any amount of cutting could have made it any worse. Ralph Byrd was the stereotyped hero and Bela Lugosi was sadly miscast as the filthy scoundrel attempting to sell a deadly gas to a foreign power. Feature version of a serial, all very paltry and not a little ridiculous.

44—TEENAGE CAVEMAN (1958) was one of the most low-grade effusions Amer.-Intl. has yet turned out. I saw it on a triple bill with TEENAGE WEREWOLF and TEENAGERS FROM OUTER SPACE (WB '59), another inept attempt to capitalize on the teenage monster craze. What a wasted evening that was!

45—Gebhardt's 12 TO THE MOON (Col. '60) was a feeble grade B space melodrama with a "message" of brotherly love. Trite, badly acted even by Tom Conway and old silent movie matinee idol, Francis X. Bushman.

five!

46—TWO LOST WORLDS (UA '50) was another imitation of 1925's THE LOST WORLD and 1940's ONE MILLION B.C., using plenty of stock footage from the latter and other films. Very phoney minor adventure drama featuring Jim Arness—who next year was to become THE THING!

four!

47—Evidently pressed for a new creature for a second feature during the 1957 monster craze, desperate producers came up with a puerile venture into the realm of the Hollywood slob-monster called THE UNKNOWN TERROR. Perhaps I should say slop-monster for the menace in this grade C mistake was a sloppy mess of gooey fungus cultivated in an underground cave by a mad doctor bearing a startling resemblance to Dr. Cyclops. Hilarity ran rampant as the 2 heroes & heroine were trapped in the cave by the fungus men while half-cooked oatmeal dropped from the stalactites.

three!

48—RODAN (DCA '57) was, despite all its publicity, only another routine (Japanese) prehistoric-monster-on-the-loose mel-



A choking scene from a recent United Artists release, DR. BLOOD'S COFFIN— in which the victim will soon be coughin' blood.

odrama, inferior to many U.S. productions.

two!

49—There was no shortage of corpses in THE WOMANEATER, a weak little British work from Columhia in '59 concerning a carnivorous plant that produced a serum that revived the dead—hut not the audience. Pretty awful.

one!

50—Last, and possihly least, came ZOMBIES ON BROADWAY (RKO '45), an inane farce wherein 2 agents had to produce a real zomhie for a nite club. Pretty funny except when it was supposed to be! Bela Lugosi as the mad doctor was mediocre and the comedy scenes were pretty grim, played in a style that reminded one of Ahhott & Costello with the Black Plague.

out!

And so (FJA speaking) as *FM* sinks slowly into ohlivion, as 50 producers cancel their suhscriptions, as 25 studios take hack their stills and THE MAN WITHOUT A HEAD threatens never to speak to us again, we realize this article has been a plot on the part of a spy from MUD MONSTERS OF SLIMELAND magazine to put us out of husiness!

Would it help if we said April Fool, we were only kidding? No, we didn't think so.

But if any of you know of 50 pictures that were worse, don't tell us ahout them —send your list to one of the other publishers and help put another monster magazine out of husiness! **END**

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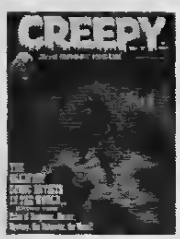
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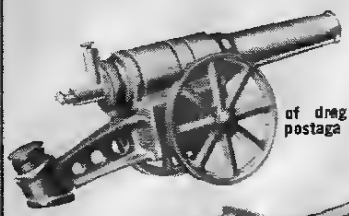
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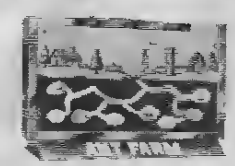
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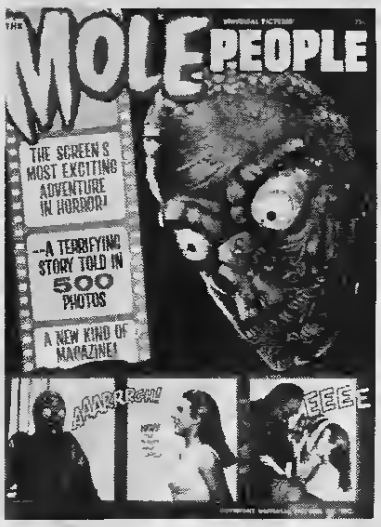


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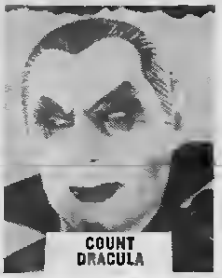
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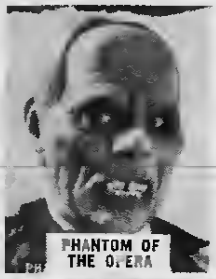

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THE MUMMY


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COUNT DRACULA


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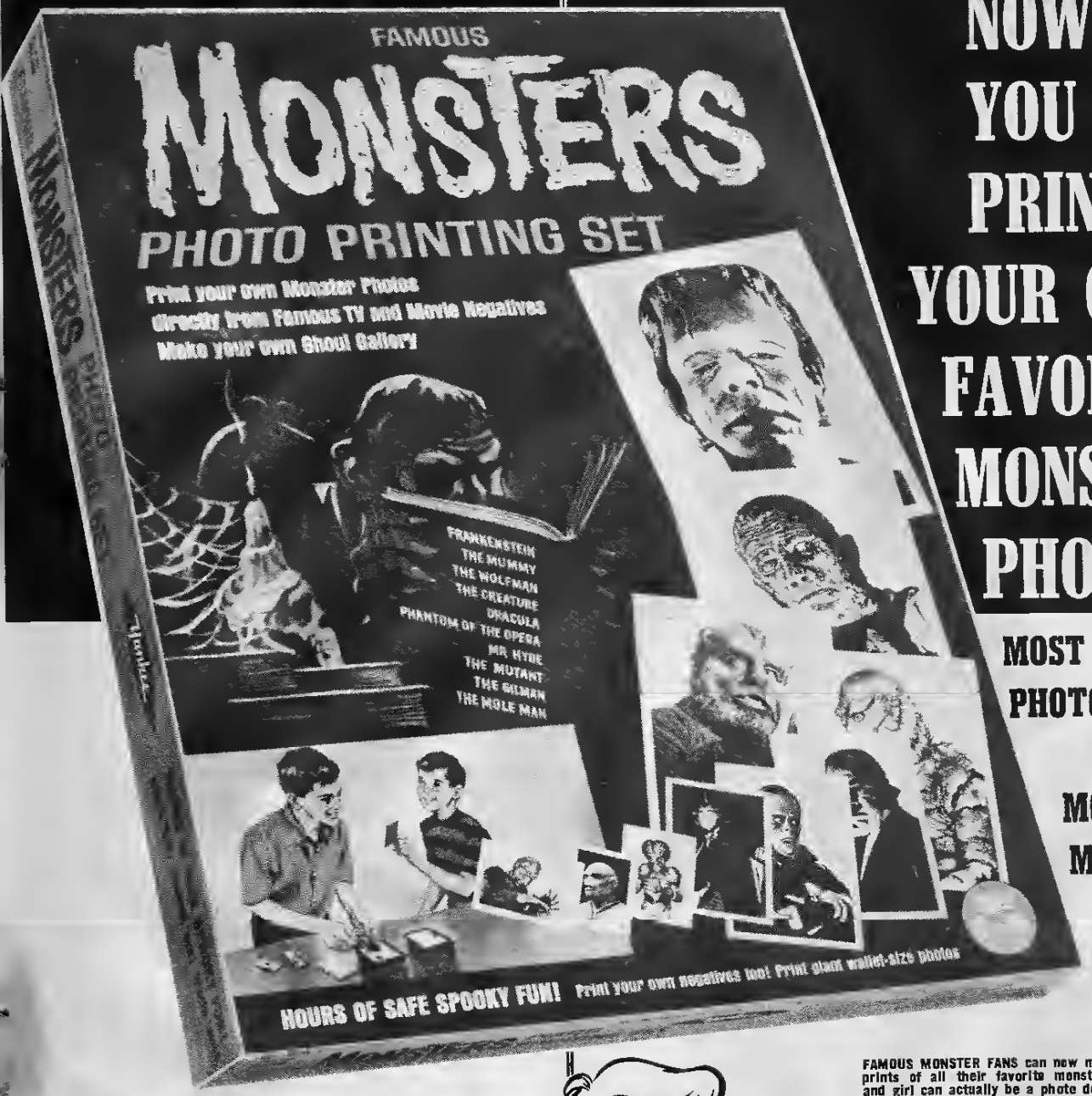
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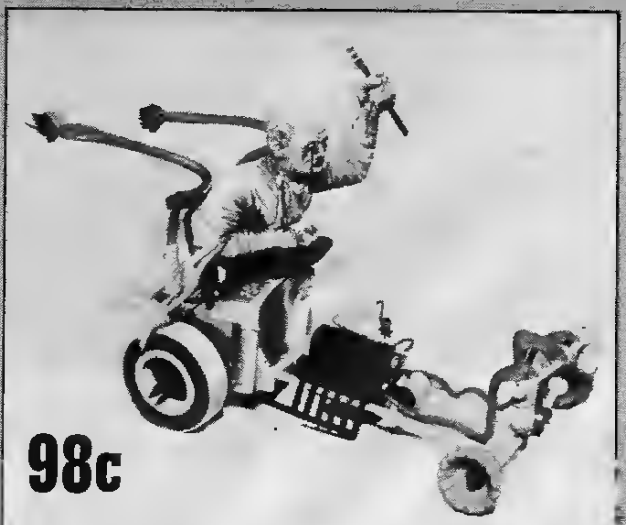
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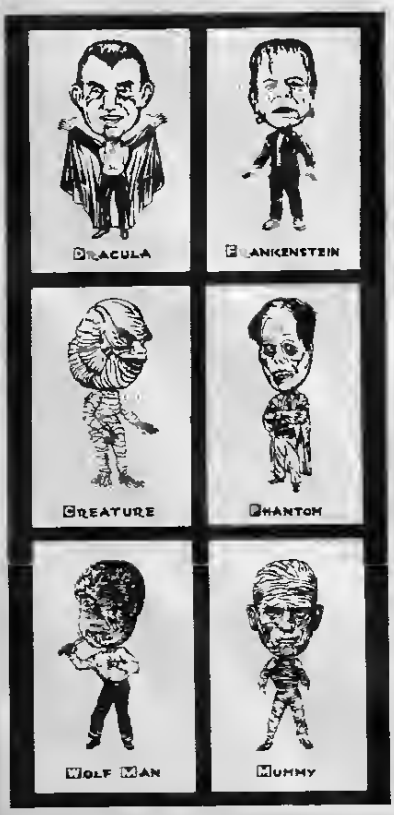


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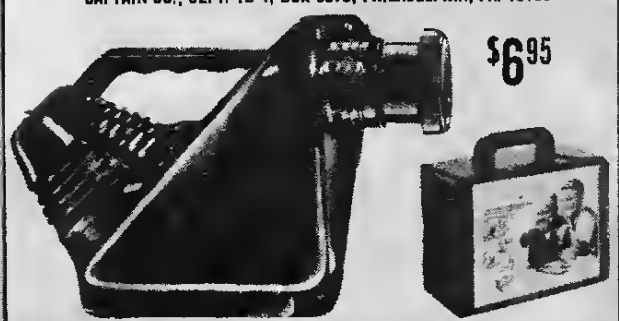
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DON'T EVER sneak into a Mummy's Tomb. If you do, you may be in for the same revenge as in this movie. A centuries-old mummy starts out to avenge the opening of his crypt in Egypt. Now he does his dirty work, and the chills involved, make THE MUMMY'S TOMB a far-from-dreary, excitingly eerie film. 8mm, 200 feet, $5.95.



I WAS A TEENAGE FRANKENSTEIN

A MAD DOCTOR sets out to create the most fearsome monster ever born. He winds up with a TEENAGE FRANKENSTEIN combining a boy's body, a monster's mind, a creature's soul. Does the doctor live to regret his fiendish accomplishment? This gruesome movie, a real thriller, gives you the answer. 8mm, 200 feet, $5.95.



THE CREATURE WALKS AMONG US

WHICH WAY DID THE CREEPY CREATURE GO? Only you know, as you watch him escape from his loathsome lagoon. Scientists capture him, but he gets away and leaves everything in ruin as he moves swiftly through the towns. One of the scariest films ever made. 8mm, 200 feet, $5.95.



WAR OF THE COLOSSAL BEAST

AT LAST! AN ATOMIC AGE MONSTER! Trapped in the infernal blast of a plutonium bomb, the man turns to beast. This film shows how a normal man turns beastly, and shows what happens in one especial case. Not for the squirmy, or squeamish, this film is sensational. 8mm, 200 feet, $5.95.



THE UNDEAD

CAN THE GRAVE OPEN UP and give forth its ghostly, ghastly secrets. It sure can, and in THE UNDEAD horror screams from the grave. In the dead of night an evil curse starts a chain of events. You'll sit on the edge of your chair as you walk with THE UNDEAD. 8mm, 200 feet, $5.95.



TARANTULA

BE CAREFUL the next time you meet a spider. We may grow bigger than a house if some crazy scientist experimented with him. It happens in TARANTULA. The spider gets bigger and bigger and creeps through the world, hell-bent on destroying it. Does he succeed? You'll find out with the eeriest film ever made, TARANTULA. 8mm, 200 feet, $5.95.



VARAN THE UNBELIEVABLE

DON'T TRY TO MAKE VARAN a pet! From his huge spike tusks to his horrid scales and claws, VARAN tries to destroy the world. Now he came up from the world below, and what he tries to do in our world, makes a gruesome thriller you will never forget. 8mm, 200 feet, $5.95.

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☐WAR OF THE COLOSSAL BEAST ☐VARAN THE UNBELIEVABLE
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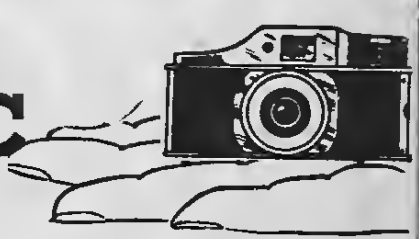
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Unwary insect touches sensitive hairs, causing trap to shut. Plant then dissolves & digests insect. Trap will bite at (but will NOT bite off) more than it can chew—such as a finger or a pencil. In a few days, after eating an insect, it will reopen for more food.

A BEAUTIFUL PLANT! The VENUS FLY TRAP is unusually beautiful! It bears lovely white flowers on 12" stems. Its dark green leaves are tipped with lovely pink traps—colorful and unusual!

EATS FLIES AND INSECTS! Each pink trap contains a bit of nectar. It is this color and sweetness which attracts the unsuspecting insect. Once he enters the trap, it snaps shut. Digestive juices then dissolve him. When the insect has been completely absorbed, the trap reopens and prettily awaits another insect!

FEED IT RAW BEEF! If there are no insects in your house, you can feed the traps tiny slivers of raw beef. The plant will thrive on such food. When there is no food for the traps, the plant will feed normally through its root system.

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In 1875 Professor Darwin wrote, "This plant, commonly called 'Venus Fly Trap,' from the rapidity and force of its movements, is one of the most wonderful in the world . . . It is surprising how a slightly damp bit of meat . . . will produce these effects. It seems hardly possible, and yet it is certainly a fact."

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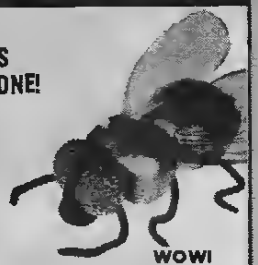


PUT YOUR BEST FOOT FORWARD wearing a grotesque MONSTER FOOT! Create a riot shuffling along, monster-style. Giant size; made of long-lasting latex rubber; riotously painted. Goes on over shoe. Full price only $1.50 each foot; $3.00 for complete pair, plus 25¢ per foot for postage, handling.

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- STICKS TO ANYTHING!
- CUTE AND HORRIBLE!
- SCARES EVERYONE!



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IS THAT WHAT WE LOOK LIKE INSIDE???



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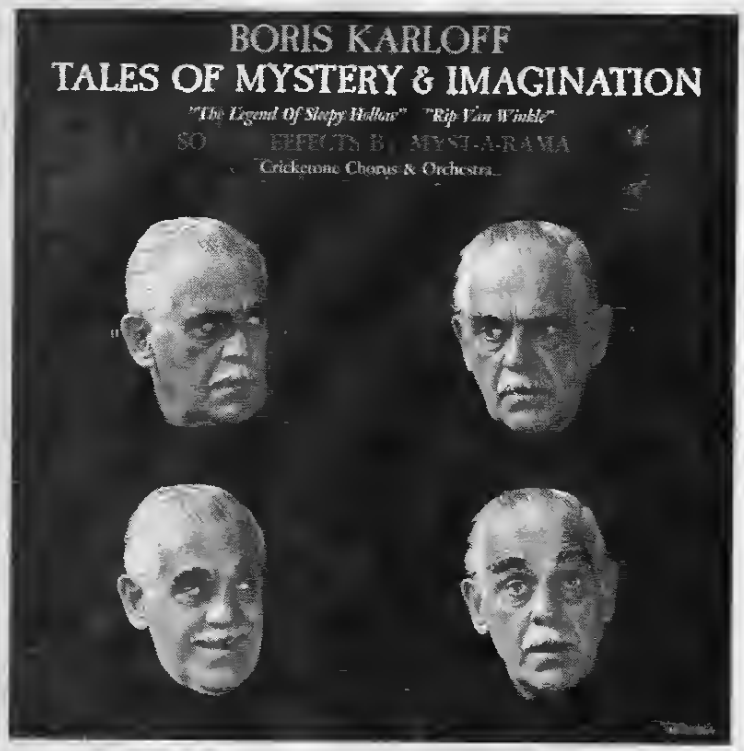
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WRAP YOURSELF in this SLITHERING SNAKE and people will admire your courage. It's a huge, 10-foot rubber snake, blows up with air and curls round and round. Good for fooling people; and will be even more fun when swimming, as an aid in floating. Only $1.95, plus 25¢ for postage, handling.

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Only as Karloff can tell it. . . . "THE LEGEND OF SLEEPY HOLLOW" and "RIP VAN WINKLE". A brand new record by the master story-teller of horror and mystery. In all the frightening powers of his voice with the chilling background of special sound effects, you live the great classic horror tales of the headless horseman. The hoof-beats of the horse, the howling of the wind as it whips the robe around a rider without a head. The night lives with terror and you sit in your room and hear the sounds and maybe if you look out your window, you'll catch a fast look at the night rider who roams the countryside. Only $1.98

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A grim, ghostly, spine-chilling, nerve-wracking tale of horror that will fill you with lingering FRIGHT, written by the all time master of thriller-chillers—Edgar Allan Poe. You will remember "THE HOUSE OF USHER" this most famous tale! with shuddering fear every time you're alone in a dark house or on a deserted street! A sinister narration by Richard Taylor.

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Brand New—Created Just for You—the Most Amazing Half Hour on Record as FORREST J ACKERMAN himself time-travels to the 21st Century to bring back *Music for Robots*. FJA talks to YOU for 18 minutes in a thrilling narration about RUR, Tobor, Gort, Robby . . . the automatons of Jules Verne, Edgar Allan Poe, Isaac Asimov, Leonardo da Vinci . . . the metallic Frankenstein. . . . Hear weird vibrational multisonic effects, electronic melodies created for the ears of androids! ONLY $1.98

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CLASSIC TALES OF TERROR to make you shiver in your boots. Be prepared for screaming suspense and maniacal action when you listen to these spine-tingling, chilling narrations penned by the master of the macabre Edgar Allen Poe. MASQUE OF THE RED DEATH and THE PREMATURE BURIAL, are among these best and most terrifying tales Only $1.98.

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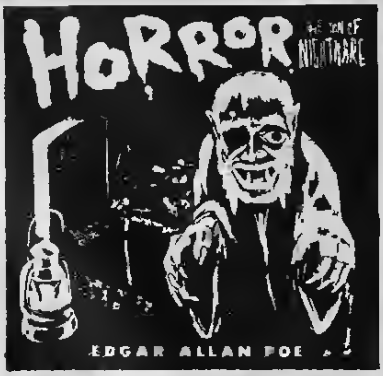


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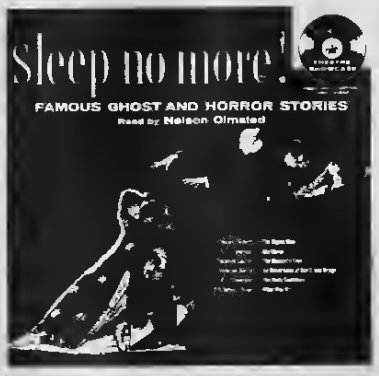
NIGHTMARE, ANYONE? You've heard of records in a humorous vein — well this one can only be called **HORROR IN A JUGULAR VEIN.** A frightening narration from the stories of the old master of horror himself — Edgar Allan Poe. **THE PIT AND THE PENDULUM** is tough enough on your nerves, but wait until your hear **THE TELL-TALE HEART** — one of Poe's best and most terrorizing stories. Long Play Album. **Only $1.98.**



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GIANT SIZE FRANKENSTEIN with ARMS THAT MOVE! AMAZING KIT!

BE A BIG HIT with "BIG FRANKIE" . . . America's most gigantic monster kit. Put him together in minutes. Then use paints and brush in kit to make him colortully gruesome. Stands 2 feet tall. Arms move back and forth, hold any position. Kit includes all-plastic Frankenstein, chain and dungeon rock. Amaze everyone with BIG FRAHKIE. Only $4.95, plus 60¢ tor postage & handling.

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WATCH the transformation take place before your very eyes. Why not? You do it all with the eerie, jeery Monster Kit . . . your hands make Jekyll play Hyde-and-go-seek. Only $1.49.

THE BRIDE OF FRANKENSTEIN

NOT ALL LADIES are Monsters except the scary new Bride of Frankenstein, all decked out, in this Monster Kit, in her terrible trousseau. Regular cut-up (on the lab table.) Heve fun for $1.49.

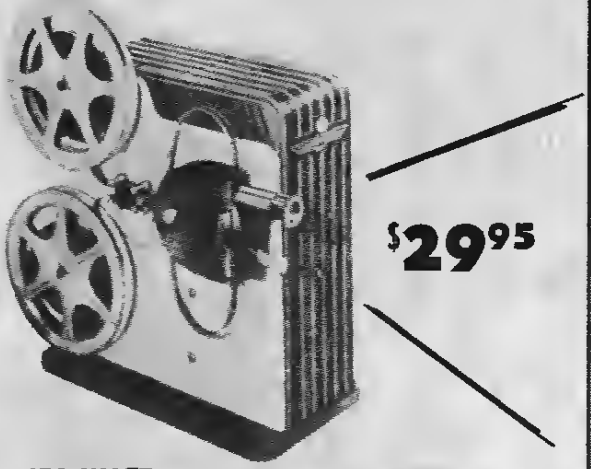
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- *BLOWER COOLED!*
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- *TAKES 200 FOOT REELS!*

You'd expect to pay much more for this all-metal, precision-built 8mm MOTION PICTURE PROJECTOR. How you can show all your 200 foot Monster and Home Movies with professional sharpness. Shows all 8mm film, color and black & white. AND LOOK AT ALL THESE FEATURES: continuous 15 minute showings; blower-cooled; hi-quality coated lens tor brightest images, easy, fast film threading; rapid motor film rewind; vertical tilt to aim up or down; 200' takeup reel; manual framer (for correct film adjustment); removable gate tor cleaning. A rare ALL-ELECTRIC PROJECTOR at a low, low $29.95, plus $2.00 for safe shipping.

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HUMAN SKULL!



- UNBELIEVABLY REAL!
- DEEPEST EYE SOCKETS!
- TOOTHY, EERIE GRIN!

LOOK WHO'S HERE! Anyone you know? Maybe not, but you'll have a whale of a time with your own warm, loveable skull. Looks bone-dry and deathly pale. And why not. It's made of tough, unbreekable plastic, ashy white in color. Bet one to scare friends and relatives; to put on desk, dresser or shelf. Then take good care of your skull . . . it will repay you with endless hours of warm enjoyment. Send only $1.25, plus 25¢ tor postage & handling.

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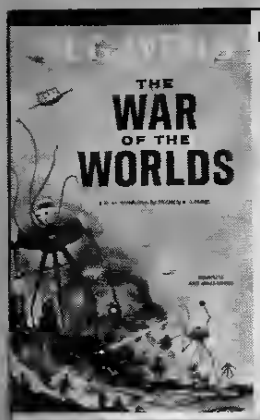
GRUESOME SKULL CUP!

THIS MAY KILL all your thirst, but think of the fun as you die laughing, drinking trom your SKULL CUP. Monster fans love these mugs. Pertect copy ot a real skull. Made of fine ceramic, with bone-like handle. Order several and have a good time with your pals (in the dark ot the evening). Makes milk and anything else almost taste better.
1 SKULL MUG . . . $1.00, plus 35¢ postage & handling.

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By H. G. WELLS

YEARS BEFORE man's conquest of spece, H. G. Wells wrote The War of the Worlds. Eerily describes the fight between Earth & Mars. Combines astronomy, space ships end gruesome characters descending on England. A classic horror book.



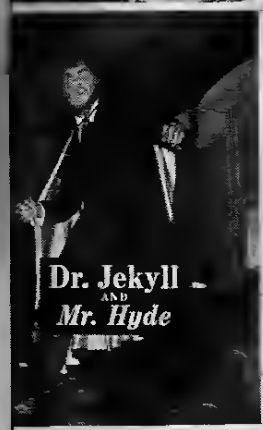
FRANKENSTEIN

By MARY SHELLEY

WHEH ROBERT WALTOH starts for the Horth Pole, he is engry et people for treating him badly. As time goes by he turns himself more and more into a monster. He will get even on society for its handling of him. This is the origination of the entire Frenkenstein story, e classic by Mary Shelley. It belongs in your horror library collection.

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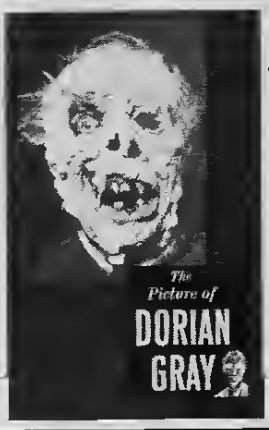
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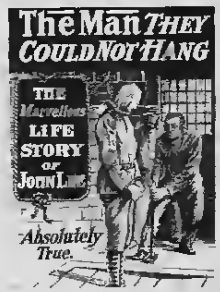
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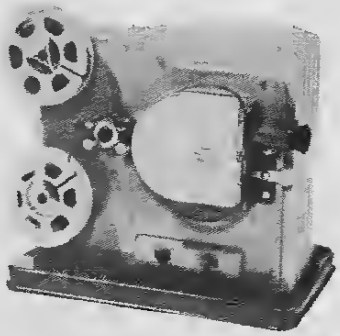
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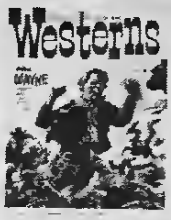
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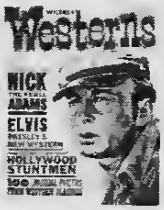
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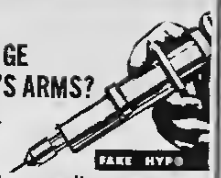
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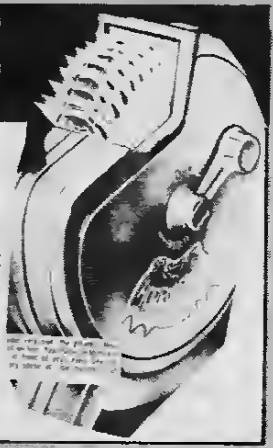
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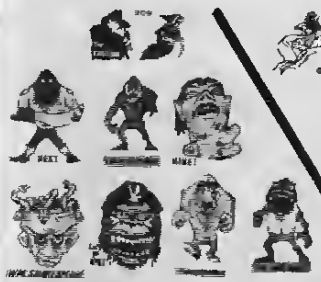
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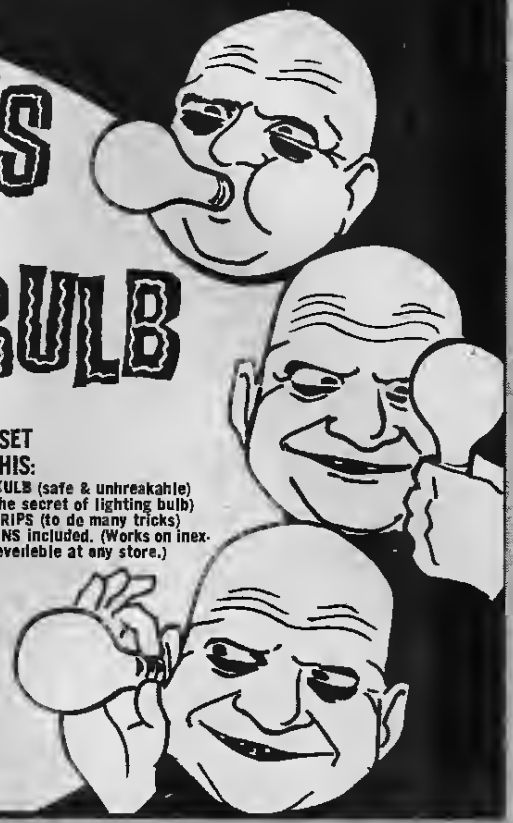
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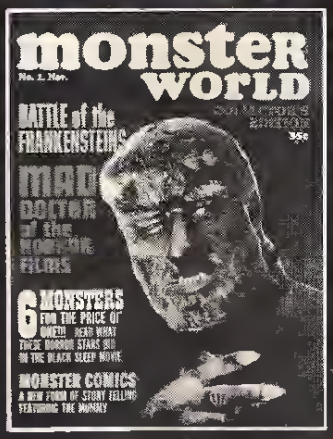
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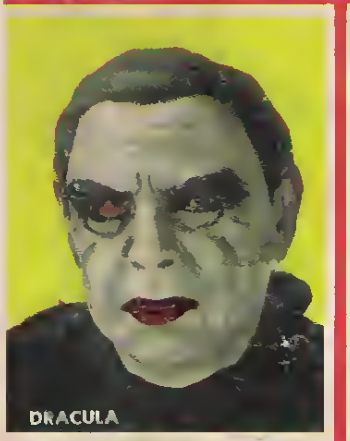
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- ☐ DRACULA MASK ($34.00)
- ☐ 2 FRANKENSTEIN HANDS ($17.50)

(Please add $1.00 postage for each mask, and 75¢ for each pair of hands. Hands for Frankenstein and Wolfman only)

NAME

ADDRESS

CITY STATE